

A NATION ACROSS THE WINDOWS THAT DISPLAY THE NATIONAL

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Table of Contents

2	Introduction
6	“FOMO/JOMO – Hacking modernity’s dualism (Meretas modernitas yang serba dua)” <i>A group exhibition curated by Hyphen—</i>
32	“Visualization of the national history: From, by and for whom?” <i>An archive exhibition curated by Hyphen—</i>
50	“Miniaturizing the new face of the modern Indonesia” <i>A guided tour to Taman Mini Indonesia Indah by Grace Samboh (Hyphen—)</i>
54	“(Re)Producing fear and joy: From, by and for whom?” <i>Series of public program curated by Hyphen—</i>
59	“Occupying Modernism: Disclosing Our Modern Spaces” <i>A panel discussion</i>
64	Project Context
66	Colophon & Acknowledgements

Introduction

It has been a little over a decade for us to be looking closer and closer into Edhi Sunarso's diorama-making practice. It all began with a proofreading job for *Edhi Sunarso: Seniman Pejuang* (Edhi Sunarso: The Fighter Artist), edited by Mikke Susanto and published by CV Hasta Kreatifa Manunggal, Yogyakarta, 2010. Most of the essay in the book historicizes Pak Edhi's state-commissioned monuments made in the early independence years of Indonesia. Three essays that focus on lesser known practices of his would also obtain an overview, various forms of comparisons, or simply attachments to these national monuments.¹ One has to admit, it is such a temptation not to engage with these mega, mega national(istic) projects. Pak Edhi is indeed one of the five artists any Indonesian citizen would know by name. And, surely, that is due to these monumental projects.

2 One fine afternoon, in 2014, a simple touristic question in our mundane reality as art workers popped up, "Hey, the dioramas in Monumen Nasional (Monas) are pretty cool. Do any other museums have them? Who made them?" It was indeed Pak Edhi who was responsible for the dioramas in Museum Monas. But, it never occurred to us to think about the ones in other museums. As someone who grew up in Java, when we were kids, a school tour to the capital city Jakarta would definitely have taken us to these museums. Immediately after the question was posed, memories of other museums with dioramas as its main visual exhibit would pop up. Not only in Jakarta, but also in several 'commonly known' historical cities in Java such as Bogor, Yogyakarta, and Surabaya. Okay, we couldn't afford calling ourselves researchers without knowing who made which dioramas and who commissioned them. Google-search didn't take us anywhere. So, we were tempted to speak to Pak Edhi who was in charge of the Museum Monas dioramas.

When we finally sat down with Pak Edhi, he confirmed that the Museum Monas dioramas are the first set of dioramas in the country. It was, of course, commissioned by the first president Sukarno (in 1963) — much like Pak Edhi's national monuments, also coming from the same period. On top of his head, without looking through his extensive photo albums or binders of documents, he remembered a whole list of other museums that he was in charge of. They are Museum Satriamandala (1972)², Museum Monumen Kesaktian Pancasila (1982)³, Museum Waspada Purbawisesa (1987)⁴, Museum Keprajuritan Nasional (1987)⁵, Museum Monjali (1989)⁶, Museum Vredeburg (1992)⁷, Museum PETA (1993)⁸, and Museum 10 Nopember (2001)⁹. We lost our words for quite some time and could only sit in awe, "WHOA!"

Initially, to us, this simply meant that we have overlooked the fact that Pak Edhi may well be the *only* artist who worked with all regimes, all throughout the time, including after Reformasi.¹⁰ Artists from Sukarno's era are generally attached, or associated in whatever ways, to the Indonesia Communist Party or its cultural underbow, LEKRA. This means that during Soeharto's regime, they would have been either annihilated, silenced, or put in prison, at the very least. Right after Reformasi, artists who worked under the Soeharto regime would have been skipped from the public reference, as they'd be considered allies to the oppressive and cruel government. So, how could Pak Edhi work with all these regimes? While we were chatting with Pak Edhi, the artisans in his studio were building two state-commissioned monuments. The first was of the nationally acknowledged hero, Diponegoro; and second, two horses interacting in joy. Both monuments were for the city government of Makassar. Mind you, this was 2014, so almost two decades after Reformasi and at the fourth president after the military regime was over. Two hours of conversation was not enough. We kept coming back to Pak Edhi with more and more questions and eventually he allowed us to unpack all of his photo albums and boxes of documents. Naturally, we started organizing them to make sense of things. Everything else slowly follows.

Memories of days when we would come and visit Pak Edhi's home office—a space now long abandoned—are still fresh in our memories. This home office is located behind Griya Seni Hj. Kustiyah & Edhi Sunarso, next to the studio where Pak Edhi would work on his sculptures everyday. As soon as we opened one of the drawers, on one of the cupboards there, a whiff of vintage paper's smell filled the air and awakened our senses. This was a familiar smell often found in old libraries, or spaces where old magazines, documents, or archival records are kept. There were loads of stacks, consisting of books, exhibition catalogues, reports of monument and diorama-making projects, and countless photo albums—thank God, at least half of these items were labelled by Pak Edhi himself. We found ourselves drawn to a decaying stack of wide-photographs, kept inside a teak buffet drawer. Each of these wide-photographs weren't printed on a single piece of photo paper. Instead, they are collages of smaller sized photographs that were attached together using tape and staplers; almost as if they are woven into one another. WHOA! Handmade panoramic photographs! What a vintage find! From the archivists' eyes, this is treasure! Apart from our excitement in finding this little treasure, it is through these wide-photographs that we quickly recognise Pak Edhi's determination, craftsmanship, and meticulousness in assembling fragments of a landscape image within each photograph as if putting-together a puzzle that results in a extra wide panoramic photographs.

3

These panoramic photographs record landscapes of the so-called historical events of the Indonesian nation. Amongst these, we found the landscape image of some village in Ambarawa; the Tanjung Karang railway station in Lampung, Sumatera Selatan; the vast nature surrounding Taman Makam Pahlawan (Heroes Cemetery) in Ambon; Jembatan Merah in Surabaya; Kebun Waru Prison Complex in Cicadas; Van Lith building complex in Jakarta; and many more. Sites which we would eventually recognise as the dioramas' background painted in Museum Satriamandala, Museum PETA, Museum 10 November, and Museum Keprajuritan Nasional. Indeed, these panoramic photographs were part of Pak Edhi's research trips towards the making of what was claimed as historical dioramas or reliefs. The collaged photographs allowed Pak Edhi to expand landscapes' horizon in order to generate the visuals needed to fill the walls of each diorama dome. The visualization of these landscapes were painted with the one disappearing point technique. These rather circular landscape paintings build the space and set the horizon, therefore providing a visual experience that is as close as witnessing an event happening right before our own eyes. It is through these paintings that the diorama scenes really become realistic. Viewers are invited to become an eye-witness to a historical event, occurring right in front of their eyes, even miniaturized. Within these diorama domes, however realistic their depictions were, the narratives were ultimately the product of a team of historians assigned by the state ruler. The viewpoint-expanding technique used by Pak Edhi to frame the diorama scenes, may seem irrelevant—perhaps even contradictory—, for the team of scriptwriters. Rather, the narrative viewpoint of these so-called historical scenes were narrowed down in accordance with the narrative that benefited state rulers. In fact, when the change of power happened in Indonesia, in 1965, the team of historians responsible for scriptwriting the diorama were immediately replaced. This replacement was also followed by a change to some diorama scenes. Diorama scenes which depict the roles of President Sukarno and Vice President Moh. Hatta were altered, almost towards the erasure of their roles within the nation building phase. On top of that, some scenes were added to emphasize the role of the militaristic new ruler Soeharto.

Historical narratives left by the New Order era are the ones broadcasted and implanted —often in militaristic ways— into the minds of the Indonesian citizen as the singular truth. During this regime, a personalized interpretation of history that is not in favor of the rulers' version would be deemed as a subversive act that endangers the safety and security of the nation. The change of power in Indonesia in 1998, from the New Order regime to Reformasi, has brought fresh air of change in the context of democracy in Indonesia. This is followed by the opening of reading space for alternative historical narratives of this nation. However, the New Order regime's version of history is still pretty much alive, frozen inside the diorama domes, embedded in museum halls, across Indonesia. Up to this day, these dioramas are still being visited, viewed, talked about, and believed, by thousands of museum visitors which for the most part are students coming from all parts of Indonesia.

4

Surely we wouldn't be able to change or rewrite the nation's history. What we have been trying to do is perhaps best situated into Pak Edhi's attempt towards those panoramic wide-photographs. We aspire to stitch, collage, and weave particular facts with potential interpretations, imaginations, responses, and even refutes upon the events depicted in the so-called historical dioramas. These people may be our friends, colleagues, families, comrades, or anyone. It has been a great joy to see people's reaction, reflection, and attempts of building a spectrum of histories, rooting in their individual stances yet branching out towards a plural and diverse understanding of histories. While in constant conversation with Pak Edhi, we naturally started telling our friends what we were looking into these amazingly problematic dioramas. Those who immediately became interested in it interacted with initiating projects that depart, include, coincide or collaborate with the archive that we were building. Initially, there were Tom Nicholson and Ary "Jimged" Sendy. We started looking at the (official) national history differently and this perspective shift weaves into our thought process for everything that we were and are working on. We started presenting bits and pieces about this research knowing that this would be one of our lifetime works (*Fields II: On Attachments and Unknowns*, Phnom Penh, 2017; *A Country for Outliers*, Kuala Lumpur, 2019) and that presentations or public iterations of thought-processes are the best exercise to expand ideas.

When Pak Edhi passed away, early 2016, we had just shown him the video *Towards figures of dedication, and a flood* (by Tom Nicholson with Grace Samboh, 2015), a small excerpt of our never-ending conversations with Pak Edhi. Tom Nicholson pursued his thinking and working process with *I was born in Indonesia*, 2017. We asked Pak Edhi's family if we could continue working with his files and slowly build an archive. Not only we got the permission, we were honored to be asked to rearrange the display of his museum for his 1000th days of death commemoration, in 2019. With many thanks to Yusra Martunus and Yuli Prayitno for their advice and engagement in the sculptural arrangements, our display, along with the archives, are now accessible in Griya Seni Hj. Kustiayah & Edhi Sunarso. In the same year, for and within the art ecosystem, artists whose practices deal with corrupting agents of power in various subtle ways worked with us, and with Pak Edhi's diorama-making archive, for an exhibition in RUBANAH Underground Hub. Titled *FOMO/JOMO: Hacking Modernity's Dualism* (Meretas Modernitas yang Serbadua), the exhibition unraveled certain complexities in procedural, bureaucratic, technical production, as well as the emotional struggle of creating the miniature of our national history. Meanwhile, the archival exhibition and educational programming, "Visualization of the national history: From, by, and for whom?" examined and exposed Pak Edhi's diorama-making process in the hope to trigger curiosity towards what is taught as Indonesian history and how it reappears in various settings, scales, and places through the problematic rituals in its visualization phase.

Finally, at least for now, curators and editors Hendro Wi-yanto and Chabib Duta Hapsoro commissioned us to write a book on Edhi Sunarso as one of Indonesia's sculpture maestros for high school students. Published by the Education and Culture Ministry, in 2021, the full book *Edhi Sunarso: Penggubah Monumen Bangsa (Author of the Nation's Monuments)*, in *bahasa* Indonesia, is accessible in Google Play and Google Books. More work is yet to be done, indeed, as we have always believed, until lions have their own historians, tales of the hunt shall always glorify the hunter...

Gnatola ma no kpon sia, eyenabe adelan to kpo mi sena.

Yogyakarta, August 2021

Grace Samboh, Rachel K. Suriyata, Ratna Mufida
Hyphen—

¹ On teaching and the making of sculpture department in what is now called Institut Seni Indonesia (Indonesia Arts Institute) Yogyakarta by Anusapati; on his personal works or his non-commissioned pieces by Jim Supangkat; and on his role as the man responsible for the first-ever diorama-making project in Indonesia by Yuke Ardhiati.

² Satriamandala Museum: colloquially known as the Indonesian National Armed Forces' History Museum. This is the main museum in the TNI (Indonesian National Armed Forces) Satriamandala museum complex, South Jakarta.

³ Sacred Pancasila Monument's Museum: located inside the Sacred Pancasila Monument complex in the Lubang Buaya suburb, East Jakarta. The complex is colloquially referred to as Museum Lubang Buaya.

⁴ Eternal Vigilance Museum: located inside the TNI Satriamandala museum complex.

⁵ National Military Museum: located inside Taman Mini Indonesia Indah (literally translates to: the Beautiful Indonesia Mini Park), East Jakarta.

⁶ Monjali Museum is the colloquial name for Monument to the Recapture of Yogyakarta Museum, located in Yogyakarta.

⁷ Fort Vredenburg Museum, located in Yogyakarta.

⁸ PETA is abbreviation for Pembela Tanah Air (Defenders of the Homeland), the museum is located in Bogor, West Java.

⁹ Museum Sepuluh Nopember Surabaya (Surabaya 10th November Museum), located in Surabaya, East Java.

¹⁰ Reformasi (reform) is a term used to mark the period following Suharto's resignation in 1998 after protests across the country. This period is celebrated as the collapse of the New Order authoritarian regime towards a shift in attitudes towards democracy.

FOMO/JOMO – Hacking modernity’s dualism (Meretas modernitas yang serba dua) A group exhibition curated by Hyphen—

With contributions by Ary “Jimged” Sendy, Edhi Sunarso, Fajar Riyanto, Julian Abraham “Togar”, Mella Jaarsma, Nadiah Bamadhaj, Panca DZ, Paul Kadarisman, Pius Sigit Kuncoro, Uji Handoko Eko Saputro.

This exhibition departs from the archiving of the process of diorama-making in a number of national museums in Java that were made by Edhi Sunarso (1932 – 2016). Together with the artists in this exhibition, Hyphen— tries to uncover the complexity of procedural, bureaucratic, technical production, as well as the emotional struggle of creating the miniature of our national history.

Exhibition duration:
5-26 October 2019

Vernissage:
5 October 2019, 4 pm

Venue:
RUBANAH Underground Hub
Wisma GEHA (Basement), Jalan Timor No. 25
Menteng, Jakarta Pusat

Opening hours:
11am – 8pm (closed on Sunday, Monday, and
national holidays)



FOMO/JOMO

Hacking modernity's dualism

Dh smp, all so cray cray, lol
Yolo
Wbu, comin?
@ mums, p cape y
ldc, ktny dtg
Nbd laa

...

The communication and information technology has brought us here, to a time where most of us are categorized as “digital migrants”. In less than half a century, we are going to extinct, leaving only the “digital natives” on this earth. Nowadays, screenshots are considered as a more convincing evidence than eyewitnesses, although we know how easy it is to edit a screenshot! Therefore, it's not unusual that the debates in trials take place through a screen which airs hundreds of screenshots rather than eyewitnesses, experts, etc. Millennials' contribution to our lifestyle is clearly inevitable. Lately, a number of English great dictionary, whether American or European, have added a number of new words that were born out of online reality. “FOMO” is one of them. British Oxford Dictionary doesn't even explain that it derives from an abbreviation (fear of missing out), it goes directly to its meaning:

anxiety that an exciting or interesting event may currently be happening elsewhere, often aroused by posts seen on social media.

FWIW¹, the conversation above could be a mathematical calculation or chemistry or, —while we're at it— let's take it as an image! After all, words, letters, and images are the sign of freewill! The meanings of these signs depend on the users' agreement. What can images do? Or, more precisely, what can be done by the things that are seen today? (Whether they'd be pictures, photographs, or images) A lot! One of the terrifying answers is that the things that can be seen can be real! Not only considered as truth, but it can turn into reality.

7



(Fig 1) Mella Jaarsma (2006) *I AM THE WIDOW MAKER* [A pair of costumes, wooden objects, Variable dimensions]

¹ for what it's worth

The last few months have actually been highly unsettling for us in Indonesia. It's as if there are only two choices present for us at the moment, feeling frightened or feeling happy. Follow the crowd or not follow the crowd. Choosing appears as necessarily being in the middle of one thing and another. Moreover, it seems that there is no more room to be —simply— neutral. Internet (and social media) doesn't even enrich these binary choices. As the generation of digital migrants, we keep asking why the acts of abbreviating, making particular codes that are only understood by certain circles, become a distinctive tendency from the Millennials and Generation Z? Why does this militaristic quality keep spreading? We might be anxious for no reason. It also could be the very thing that makes us FOMO. When we get used to using the word "FOMO", its antonym was born: "JOMO"². Damn, obviously, we immediately get back to being worried! How come that it becomes binary again?

Our journey towards organizing this exhibition started from simple questions regarding various realities of life that Edhi Sunarso (1932-2016) had to face. How did those realities affect Pak Edhi's artistic practices? Born into an ordinary family at that time, it wasn't unusual that he had to be involved in various forms of struggles. After the Independence, the war reality ended. We then entered a period called "Filling in The Independence". President Sukarno was fond of using the word *perjuangan* (struggle) to equalize the reality of life before and after the proclamation. If the previous was done in order to achieve independence, then the next should be done to fill it. To fill? With what? It's right at this point that this conversation becomes interesting for us. One of the initial priorities of the Nation was to demonstrate its ability to be independent to the whole world. Such big gesture was achieved by building needed infrastructures while having symbolic functions. In other words, infrastructure that could also indicate our capability to be modern citizens of the world. As a capital, Jakarta was the center where the experimentation of "showcasing" our greatness as a new nation took place. International airports, multilevel crossroads, national monuments, national museums, stadiums, sculptures, and so on.

8



(Fig 2) Julian Abraham "Togar" (2019) *BESAR PANJANG* [C-print on photo paper & linen, found objects, Variable dimensions, in the edition of 3 w/ lap]

² joy of missing out. You're enjoying what you're doing in the here and now and not on social media broadcasting or seeing what everybody else is doing. Opposite of fomo or the fear of missing out. (www.urbandictionary.com)

In the first two decades of proving the greatness of this nation, Pak Edhi was struggling. He was entrusted with the creation of (at least) the first three monuments in Indonesia. There are many stories and records regarding the making of these three monuments, both historically and inside our visual arts history. As a matter of fact, it can be said that Pak Edhi is only known for making these three monuments, whereas he also created (at least) 11 dioramas in a number of museums in Java. These dioramas are responsible for:

memvisualisasikan data sejarah [dengan tujuan] untuk memasyarakatkan nilai-nilai sejarah perjuangan nasional kepada generasi penerus. [Melalui diorama] Masyarakat dapat melihat dan meresapi peristiwa sejarah melalui adegan yang digambarkan secara miniatur dengan menampilkan suasana/setting sesuai dengan kejadian sesungguhnya³

(visualizing historical datas [with the aim of] promoting the values of the national struggle history to the next generation. [Through dioramas] The people can see and perceive historical events through scenes that are depicted in miniatures by displaying scenes/settings in accordance as the actual events.)



(Fig 3) Paul Kadarisman (2019) *DIORAMA NOMOR 74* [Digital print on photo paper, 130 x 100cm, in edition of 3 w/ 1 ap]

These dioramas caught our attention for at least two reasons. First, they don't try to reach the sky and force us to look up, but they have the monumental effect in our life as citizens. How couldn't they, when almost all of school kids in Jakarta, or those who visit Jakarta, are required to visit these museums and make assignments about them (The devils are indeed in the details!). Secondly, more than two decades after so-called-healthy democracy, our national history—which are visualized by these dioramas—are still the brainchild of a group of uniformed elites—which were written by a single person.

³ Proposal Tim Perencana dan Pelaksana, ISI Yogyakarta, Penelitian dan pelaksanaan pembuatan diorama sejarah perjuangan nasional, Benteng Vredeburg, Yogyakarta, 1985. [Planning and Execution Team Proposal, Indonesia Art Institute - Yogyakarta, Research and execution for the production of the history of national struggle diorama, Vredeburg Fort, Yogyakarta, 1985.]

In 2014, when we began initiating conversations with Pak Edhi, we directly targeted to the process of the making of these dioramas. Our early questions focused on the transfer of power from Sukarno to Suharto, from the Order that was called the Old to the order that declared itself as the New. Besides interviews, we also looked into various documentation of dioramas that were commissioned by the nation. There are two museum names that startled us: Museum Ekstrem Kiri (Far-Left Museum) and Museum Ekstrem Kanan (Far-Right Museum). Both of these museums obviously don't exist! Apparently, these two names were only used for the buildings of two museums that we can visit under the name of Museum Pengkhianatan PKI (Komunis)/Museum of Indonesian Communist Party's Betrayal (Communist) , at Lubang Buaya complex, and Museum Waspada Purbawisesa at The Center of Indonesian Military History complex. This dualism that keeps on emerging disturbs us. How come that we are only left with two choices? Sukarno or Suharto? Old or new? Left or right? Long or short? Tall or short? Right or wrong? Win or lose? How limited the choices that we have!

Moreover, in the last presidential election, we had only two choices! The new Old or the old New! The new was already elected or the old that was never elected! There is nothing that is completely new, there is nothing that is completely old. There is nothing that is truly true, there is nothing that is true. We immediately get bored! Apparently, these binaries are not only worrying but also boring! Half-jokingly, we named our digital data storage devices as: Museum Ekstrem Tengah (Far-center museum). As we digitize and build Pak Edhi's archives throughout 2016, we started inviting a number of our artist friends to take a close look into Pak Edhi's artistic practices through his archives. We are certain that our friends must have their own perspectives and their own way of reading that are different from us who works as a curator, manager, researcher, and visual art writer. Their life experiences, visual sensibility, and their expertise will be able to offer a variety of choices. More choices than the recent two.

10 This exhibition is an effort to perceive from the closest distance, look thoroughly and carefully, and question the dioramas that were made by Pak Edhi under all the ruling regimes that we can imagine categorically. The artists in this exhibition have track records of works that are interconnected with the practice of power that affects the lives of the people in various environments that they choose, in their partisanship. Their artistic practices tend to hack the realities of life instead of opposing, let alone challenging. The artworks that you will experience are more than mere visual "statements" of its artists, these works contain questions, contemplations, even speculations. Naturally, the forms of these works—whether it'd be frozen or in motion, various dimensions, various mediums—, our brain will process them as images. Don't you forget, these images might not be as they seem. These visual signs are not necessarily indicating what we want to see. These images are objects that were depicted, described in a space. These images establish the sensibility of their makers, although they can also become something that are not necessarily agreed upon by the artists. Can we hack our own way of thinking? Are we satisfied with the binary? Could it be there are other choices?

Yogyakarta & Hong Kong,

September 2019

Hyphen—

*) Hyphen— is currently a researcher duo++. It is partially Ratna Mufida and partially Grace Samboh, with Pitra Hutomo hovering in our hearts and minds. We constantly try to work together in conducting research on artistic practices and tries so hard to make publications out of it.

ARTISTS Ary “Jimged” Sendy
Julian Abraham “Togar”
Mella Jaarsma
Nadiyah Bamadhaj
Edhi Sunarso
Panca DZ
Paul Kadarisman
Pius Sigit Kuncoro
Uji Handoko Eko Saputro
Fajar Riyanto



Ary "Jimged" Sendy
 TEMANKU BERKATA (MY FRIEND'S SAY)
 HD video, color, sound
 20' 50"
 2015

WORK DESCRIPTION AND CONTEXT

Three young men appear alternately on the screen. As the title of this work suggests, these young men are friends of the storyteller. They answer a list of questions asked by the artist. Question after question are presented as text, as if the questioner prefers to not be present in both physical and aural form. Not only the face or the upper part of these three young men's bodies are present on screen, but also their small expressions, foot-tapping, eyebrow wrinkles, nose scratches, etc. Commonly known as 'micro-expressions,' these are detailed expressions that are made unconsciously and often go unnoticed. Both the detailed expressions of - and information/narratives told by each of the young men requires the same portion of the viewers attention.

The recording and editing technique of this work is what prompted Hyphen— in asking Jimged to record Edhi Sunarso's interview with the artist, Tom Nicholson. The detailed magnification of expressions function similarly as scientific photographs or botanical illustrations. Jimged emphasise expressions that are unable to be articulated using words. Which thus create its own truth. The act of "recording within a specific frame" is present as a form of very specific truth in Jimged's artistic practice. If photography, as well as some forms of video are thought of as representation of a certain reality, Jimged's photos, videos, and works blurs the boundaries between fact, reality, fiction, and imagination to create his own reality. The truth in Jimged's work is present within the subjects he records and the setting he created - or finds - when he's recording, whether through the questions he poses, the scene he builds, or the lived realities of his subjects. As the audience, we are left to wonder on the reality we thought we knew.

This work was first exhibited in OK Video: ORDE BARU (2015), at the National Gallery of Indonesia, Jakarta

ARTIST STATEMENT

I am questioning the philosophical meaning of "to ask" in order to give space for my three friends to think critically. Though the answer to this question seem vague, I would like to show that it has similar qualities with what is defined as memory. The collective memories shared between those brought up after the collapse of Soeharto's regime blends together with the collective memories of those brought up during the New Order era, as though they joined in the feeling of *Reformasi* 1998's euphoric meaning.

My line of questioning begins with how does it feel to live during the New Order regime, the May 1998 riots, and what sorts of information did they consume? From questions of what they think of the fact that information has now become something 'easily accessible,' up to questions on what they, as the new generation, thought of the generation brought up during the New Order era? Answers to these questions require my friends to rely on the strength of their memory in order to rephrase a fact or situation into an analysis. I am also somewhat demanding a similar answer to the information I got from them before. My friends then have to solve this "problem" using the knowledge they have.

ABOUT THE ARTIST

Ary "Jimged" Sendy (b. 1978, Jakarta, IDN) graduated from the photography programme, Faculty of Film and Television, Jakarta Institute of the Arts. He is interested in the patterns of consumption in urban lives that is constantly adjusting to rapid and relentless global changes. Jimged observes and notes these things through a social, political, geographical, and historical lens. The varying ways of recording images is embodied within his artistic practice. He uses these disciplinary backgrounds to frame his observations and offer a wealth of perspectives which disturbs our understanding on the constellation of power in our living space today.



Ary "Jimged" Sendy
 THE DRAAIBOEK PROPOSAL
 HD video projected on painted canvas
 83' 43"
 2019

13

WORK DESCRIPTION AND CONTEXT

The image used as a screen in this video installation is from the National History Museum, located at the basement of the National Monument (Monas). Painting from a photograph, Jimged painted this diorama on canvas with the same style as the panorama painting found in other dioramas on display in Monas. The video projected on top of this diorama painting is from an interview with two historians, Asvi Warman Adam (Researcher – Indonesian Institute of Sciences) and JJ Rizal (founder of Komunitas Bambu). Both were asked to write the script for a proposal to fill the only empty diorama case in Monas with events relating to *Reformasi* 1998. Both historians refer to several photographs of events which they indicate as representative to illustrate the fall of the dictatorial regime which had been in power for three decades.

Jimged is one of the artists involved in the long process done by Hyphen— from doing interviews up to the archiving of Edhi Sunarso's diorama-making process. *Reformasi* 1998 as an indication of massive power shift in Indonesia is one of the most important time-periods for Jimged's practice in general. However, the "national" history prevalent today, especially in the education system, has not

grown out of – much less changed – from the New Order version, a version in which communism and Islam fundamentalism are the biggest enemy of this country. Even the historians who wrote about this time period were brought up around the military domain. Having special interest in how history is written, made, and circulated to the public, Jimged went back to choosing this epitome of power shift as the subject matter for this work. His other work exhibited here, *TEMANKU BERKATA* (2015), also works with this theme.

ARTIST STATEMENT

My meeting with Edhi Sunarso for a video project in 2015 has made me learn about how the historical dioramas made by him are actually inseparable from the collective work of historians. Historians are the parties responsible in making instructions (called draaiboek); which became the artist's first point of reference when making historical dioramas. Today, there is still one empty diorama case left at The National Monument in Jakarta, and to fill it: I would like to put forward a proposal for the making of a diorama relating to the events of 1998 in Indonesia. To achieve that – as with Edhi Sunarso: I also wish to gain assistance from historians.

Julian Abraham "Togar"
 BESAR ≠ PANJANG (BIG ≠ LONG)
 Proposal
 Variable dimension
 2019



WORK DESCRIPTION AND CONTEXT

This work consists of three sets of images glued to the wall, each accompanied with several found objects sitting on pedestals right beneath them. All the three images show us very familiar structures that have been altered quite drastically—and yet we can still address the origin without fail. The mighty and phallic National Monument (nicknamed as Monas) has been remodeled into three new forms; a very short version of Monas, a ‘titan arum’ (a carrion flower endemic to Sumatra) Monas, and a Monas that is modeled after a megaphone. The found objects below are everyday objects that represent the three models (or simply resemble them); two random objects the artist found on the internet, the megaphone itself, and a couple of flags from the Indonesian Scout that wrongly address the titan arum flower as rafflesia.

For us, Monas has always been there; as the icon of Jakarta (or even the whole nation at once); as one of the greatest remains of what is called the Old Order; and so on. How can we dare to think that it could have been built differently? Furthermore, Togar points out the fact that even the name is odd. It’s not the first time Togar ‘intervenes’ with something that he finds questionable or even disturbing. Though he works with a broad range of media, there is always something that connects the dot—the experimental and playful manner, and to be more visually precise—that megaphone!

ARTIST STATEMENT

There are two things that come to my mind in relation to what we call the National Monument, nicknamed as Monas. First, the phrase suits better as an indication of status rather than a name. For example, as we see in Jalan Jenderal Sudirman [literally translates to General Sudirman Street],

this name is taken from an army general who falls into the category of a national hero, corresponding its status as a national street. For street matters/ matters on street, its status is regulated by law and is divided into several categories, namely national, provincial, regencies, cities, and villages. This status marks ownership as well as determine the responsible party for its maintenance. If there’s anything we can learn from this street-ownership matter, there’s something off with our national monument. Though it has stood for more than half a century, it still has yet to have a name. Even without a name, it has become a symbol to commemorate, illustrate, or reflect the value of nationality for this nation.

Second is its form and size. The premise for the building of Monas is the philosophy of *lingga* and *yoni*. *Lingga* represent masculine elements and *yoni* represent feminine elements. The union of *lingga* and *yoni* birth a new meaning loaded with creation, indicating fertility, and continuity. However, the reality we see now is how the size of *lingga* dominates our vision, even from a far. Only *lingga* is visible. *Yoni* is drowned in disproportion. Ironically, this is the best design chosen out of hundreds of designs submitted through an open competition organised by the Committee for National Monument headed by the president of this republic, of the time. And, this is the only design that fits with Bung Karno’s ambition to show the greatness of a nation through a monument.

Based on those two things, through this work I wish to propose my design to be used as a comparison/ comparison measure of the only national monument in this country. This is an effort to show my care and concern for our collective ambition to become a big, not a long, nation.



WORK DESCRIPTION AND CONTEXT

These four woodcut prints look just like regular, monochromatic ukiyo-e prints that are usually found in the Edo Period, depicting the daily life of common people. However, you will certainly notice that there is a figure that seems out of place—a man with an afro hairstyle (which might not exist in Japan of that time). He appears to be an ordinary Edo man—who was actively involved in various crafts of preserving; making sake, washi paper, salt, and ukiyo-e itself. That man is an imaginary figure named Takeshi Bonsai that Togar created. He is told to be a man who once lived in Hakata, Fukuoka. The name ‘bonsai’ might refer to the Japanese horticultural practice of creating a miniaturized but realistic representation of nature in the form of a potted tree—which leaves somewhat resemble an afro hairstyle.

It’s somewhat necessary to note that Togar himself has curly textured hair—throughout his artistic practice he has always been fascinated by the act of preservation, and Takeshi Bonsai might as well be himself in another time and place. Aside from these prints, Togar also created a whole museum of this man, exhibiting various local crafts and objects he made with other artists in Fukuoka. Other artists can also make artworks about Takeshi Bonsai outside of the project, as Togar feels Takeshi Bonsai is not his alone—anyone should be able to create and own this narrative. Togar shows that this is not only about constructing history, nor intervening—he’s just blending in with what has always existed.

Julian Abraham “Togar”
 MUSEUM OF TAKESHI BONSAI
 Woodcut prints on Japanese washi
 paper & haiku book
 2016
 4/8 ed. + 1 ap

ARTIST STATEMENT

My initial proposal for Fukuoka Asian Art Museum's residency program was to make a monument. Like many monuments, it should be designed to convey historical information from a particular society or a specific region. Monuments preserve the historical information of the site, and become a landmark for a certain historical event. In another way, it is also a cultural statement. But unlike many monuments, my idea of monument-making is not about making any physical forms. A monument can be manifested in the form of activities or events.

When I arrived in Fukuoka, I started looking for something that needed to be preserved in some way. After a very short while, however, I realised that I couldn't find one. The more time I spent, the more I realised that it was I who was actually learning about preservation here. Generally speaking, I think Japanese culture is very good at preserving. Preservation in Japanese culture I have experienced and observed it is so fluid that it is almost like a living thing. And now, if someone wanted to study about natural preservation, I would definitely suggest coming to Japan.

I have therefore used this opportunity to come and stay in Fukuoka to deepen my knowledge about preservation. At the same time, I have tried to preserve my own learning experience by creating a Japanese character named Takeshi Bonsai. I have described the existence of Takeshi Bonsai through a series of visual presentations and made a museum dedicated to him. A museum is the utmost tribute one can imagine to the existence of one thing, place, person or event and to the importance of its being acknowledged and remembered by people.

The Takeshi Bonsai stories were developed during my stay in Fukuoka through my day-to-day activities, interactions, and conversations with people, through attending festivals and events, and by visiting various places around Fukuoka. These stories are as real to me as my experiences in encountering people, places, and time. The Takeshi Bonsai stories are evidence of my learning about how Japanese people respect and preserve stories of people, places, and time.

In the process of making the museum, I collaborated with many different individuals. Most of them are artists. I wanted to use the museum as a platform for artist to work together, be it with other artist or with anyone else, to create better structures, and thus create better stories. The process of working with other people in making the Museum of Takeshi Bonsai is also a process of looking for affirmation from others, to get acknowledgement, acceptance, and confirmation of the existence of Takeshi Bonsai. By working with others, it also means that I want to develop a relationship, a bond that I hope can continue as long as possible.

ABOUT THE ARTIST

Julian Abraham "Togar" (b. 1987, Medan, IDN) is an artist, musician and pseudo scientist. Words like generative, manipulating, dematerialization are often used to identify his work. Connecting one thing to another, expressed in complex algorithms, have enabled his experiences in how art, the environment, science and technology relate to one another to provide new tools to educate and engage both the artist and the society.



Mella Jaarsma
A PERSONAL DIORAMA
Acrylic on barkcloth, fabric, wood
2019

WORK DESCRIPTION AND CONTEXT

Mella Jaarsma is renowned for her compelling costume installations. For her, they are dioramas in their own sense. Reflecting on the archive of diorama-making in a number of national museums made by Edhi Sunarso, Mella translated the complexity of procedural, bureaucratic, technical production, as well as the emotional struggle of creating the miniature of a version of national history found in those archives into a dress. As Mella herself has stated and the title of this work recalls, this dress is, "...where the public can discover a personal diorama." A costume is made with predilection for the human body as the principal material, as is with this diorama. When worn, the spectator is encouraged to peep and "see a glimpse of an inner turmoil."

17

In this particular instance, Mella herself wore the dress and the 'viewing hole' directs the spectator to bend down and get a glimpse of her navel. Bare skinned under the dress, the text around her navel reads 'I am an atheist.' In her previous work, *Binds and Blinds* (2017), Mella has also used images of navels to talk about navel-gazing or positioning oneself to reflect on inner values rather than imposing others. The often-accepted nature of dioramas, especially ones exhibited in national museums, are that it's the commissioner's work rather than the artists'. Just as archives of the diorama-making process might uncover the artist's side of the story and more, a personal diorama might ask us to look beyond sights, statements, and binary understandings to see the complexity of a person's life and beliefs.

ARTIST STATEMENT

Mind your head when looking into my diorama!



18

Mella Jaarsma
 MY NAME IS MICHAELLA JARAWIRI
 Video
 7' 15"
 2007/2009

WORK DESCRIPTION AND CONTEXT

In this video, we are introduced to Michaella Jarawiri - the contemporary artist from West Papua - as well as the process of how koteka (penis sheaths commonly worn by Papuan men from the Baliem area) are made. My Name is Michaella Jarawiri is originally displayed as an installation, the video being part of a display together with 150 koteka of different sizes, forms and descriptions, as well as two changing rooms for men only. When exhibited as an installation, male audiences are encouraged to try on these koteka and show off their 'fit' to the public.

Both Mella and Edhi travelled to West Papua and Papua respectively. Mella went looking for koteka and Edhi for the landscape of Digul. What ultimately came out of both trips is a piece of work borne out of inquiry for facts. By putting forward the fictional character of a contemporary artist in place of herself as the narrator of this work, Mella compels us to question the saying which goes,

"with great power comes great responsibilities." Conflicting or incomplete suggestions in dioramas, monuments, or any form of representations could only go so far to being attributed to the power of their makers. Rather than questioning the integrity of representations, perhaps we could start by asking ourselves, what lies behind our conformity, social expectations, and the unwritten rules laid down by society that determines the acceptance and definition of 'historical facts'?

ARTIST STATEMENT

For this work, I travelled to the Baliem Valley in Papua (East-Indonesia) where I looked for penis sheaths to bring back to Java. The idea was to get Javanese men to wear the penis sheaths during the Yogyakarta Biennale. In addition to collecting the sheaths, I also invented a fictional collaborator for this work: a contemporary female artist from Papua called Michaella Jarawiri. I made a video about her life, showing how she fulfilled her dream to become an artist, as well as her CV. The work is a response to the dominance of Javanese culture, often perceived to be the true "Indonesian Culture" although it is in fact hybrid in many aspects. In particular 'My name is Michaella Jarawiri' critically comments on the shortsightedness of much of the Javanese art scene, which often showcases the same artists, all living in Java



Mella Jaarsma
I AM THE WIDOW MAKER
 A pair of costumes, wooden objects
 Variable dimension
 2006

Accompanying this installation when it was first exhibited is a play written by Heiner Müller in 1976. Known for his surreal dramaturgy, the play contains Müller's ruminations on fascism through the ages with characters seemingly plucked out of history books, pop culture, and the news. Müller's theatre work is much like diorama scenes, commissioned and then exhibited to tell (a) story(ies) but for, by, and from whom these stories are told constantly change following the logic of association of the time.

WORK DESCRIPTION AND CONTEXT

This work is first exhibited in Lichtenberg, Berlin, with text by Heiner Müller titled "Leben Gundlings Friedrich von Preußen Lessings Schlaf Traum Schrei" (The Life of Gundlings Friedrich von Preußen Lessings Sleep Dream Scream), Heiner Müller Foundation, in 2006.

In this exhibition, a pair of costumes made of military fabrics that are hung from above and pierced to the floor. The one with a lighter shade has a bulging imitation firearm pointing to the other one—a wooden penis. There are a number of embroidered tags with various labels sewn all over the cloths; the lieutenant, the farmer, the creator, the dreamer, the oppressor, and so on. There is a narrow opening behind their backs, indicating that the audience is allowed to go in and 'wear' the costume. Once you go inside, everything is covered but your eyes and your feet. You can stare into the other person's eyes from the peephole. The both of you might feel uncomfortable since it's unavoidable that you will accidentally poke each other with the wooden objects that are now hung between your thighs.

ARTIST STATEMENT

Initiated by the Heiner Müller Foundation, five artists were invited to respond to an empty apartment each in Lichtenberg (former East Berlin) where Heiner Müller had previously lived. In a four room apartment, I created multi-media installations inspired by the play "Leben Gundlings Friedrich von Preußen Lessings Schlaf Traum Schrei" (The Life of Gundlings Friedrich von Preußen Lessings Sleep Dream Scream) written in 1976. I interpreted the text to various extremes, from the most refined to the rawest and most banal way possible. It wanted to illustrate the very thin border separating these two.

ABOUT THE ARTIST

Mella Jaarsma's (b. 1960, Emmeloord, NLD) works are bodily modifications of the social space in between the layers of skin, clothing, sartorial inhibition and architecture. Her works create analogies on the formation of social structures. In 1988, she founded Galeri Cemeti in Yogyakarta together with her partner, Nindityo Adipurnomo. Galeri Cemeti has since become Cemeti Art House in 1999, organizing exhibitions, projects, and residencies. She has also been active as a board member of Yayasan Seni Cemeti (Cemeti Art Foundation) in Yogyakarta, now Indonesian Visual Art Archive – IVAA.



Nadiah Bamadhaj
BEKU (FROZEN)
Digital video, color, sound
3' 24"
2003

WORK DESCRIPTION AND CONTEXT

This work is a video that plays a photograph slide-show of dioramas about the 1965 incident, located in Museum Benteng Vredeburg, Yogyakarta. The museum itself was previously an army barrack that had held many PKI affiliated detainees for years after 1965. The museum showcases a permanent chronological exhibition. However, Nadiah noticed that the exhibit neatly stops at the 1940s and starts again in the 1970s, as though the 1960s never existed—which led her to the discovery of the disclosed section of the 1965 dioramas.

The photographs captured the diorama in close details—from the gestures of the figurines to their facial expressions. The video is accompanied by the nationalist anthem *Maju Tak Gentar* (means 'moving forward undauntedly'). In the first 30 second, it shows scenes of people gathering, voting on the ballots, and political figures having a meeting. Afterward, the song slowly turns into a broken record (in a literal sense) when the video shows the 'Lubang Buaya' scene, depicting the recovery of the bodies of the seven generals from an unused well on October 4th, 1965.

The song serves as a fitting irony to the scene. The song is all about fighting and moving forward; while defending the righteous-protecting our rights-evicting the colonials. With the sound breaking, it feels as if the spirit of the people is lowering down — perhaps after learning the dreadful truth — until it vanishes completely.

ARTIST STATEMENT

Beku was made in my days of naïve optimism, my first year in Indonesia in 2003, when I was convinced art could change the world and that opening up a dialogue on one of the most difficult parts of Indonesian history was just a matter of will. *Beku* is part of an 8-series video installation, *enam lima sekarang*, where I investigated the notions of what *peristiwa enam lima* was in the contemporary context of 2003. Armed with a small video recorder I was visiting the Benteng Vredeburg Yogyakarta one day. There was a section of the diorama dedicated to the Orde Baru version, G30S incident, but it was locked. I bumped into an administrator at the museum who happened to be walking past. I asked her about that section of the diorama. I will never forget that exchange with her. From memory she said, 'Yes, we have a section on 1965, but it's locked.' It was not an exchange of fact, but more a relaying of a plight. She seemed very conflicted about the space, about the fact that it was locked, about something. After a wait, it was unlocked for me, which was the day I decided to make the video *Beku*, to the nationalist anthem *Maju Tak Gentar*. Like most of my works I played with the contrast, of the diorama figures frozen in a version of history, played to music with a theme of persistently moving forward. I was trying to capture an emotional essence in the small figurines, right down to close-ups of their faces. I don't know if I did, at the time I thought I did.

ABOUT THE ARTIST

Nadiah Bamadhaj (b. 1968, Kuala Lumpur, MAL) studied fine arts in New Zealand and received her PhD from Curtin University, Western Australia. From her initial training in sculpture, she has expanded the breadth of her practice to incorporate video, drawing, and installations. She has worked in NGOs, taught arts, and actively writes for publications in Indonesia and Malaysia. Her works are articulations of observations made on the problems borne out of the complex social relations in Jogja, by using myth, architecture, and living space.

WORK DESCRIPTION AND CONTEXT

This work is a bronze sculpture of a woman figure from head to waist. Unlike usual torso sculptures, the hands are not abruptly cut, they are drawn to the back, as if they were tied down. Her thin hair is let down, her head is leaning to the right, with an opened mouth as if she's gasping for air, or perhaps shocked by something. It was rather a rare chance for Edhi to create works that derive from his desire to express human feelings. Throughout his life, he only made such works around ten pieces in one year, alongside his commissioned, nation-related works. It's an area where he created in sovereignty, while truly experiencing his freedom as an artist.

This work was made in an important year for both Indonesia and Edhi. It is the year that The United Nations 'return' West Papua to Indonesia. Monumen Pembebasan Irian Barat (West Irian Liberation Monument; West Irian is now West Papua) was also officially inaugurated in that same year. According to Edhi, not long after the official inauguration of the monument, he was called to return to Jakarta and asked if he's willing to fill Museum Sejarah Perjuangan Bangsa (History of National Struggle Museum). This museum was planned for the basement level of the National Monument (Monas) which construction was just beginning to take place.



Edhi Sunarso
GADIS TERPERANJAT (GIRL IN SHOCK)
Bronze
35 x 36 x 68 cm
1963

21

ARTIST STATEMENT

Once upon a time, a surrealist started making impressionistic works. It wasn't done as an experiment, but rather done to gain new experience. As for me, having usually done realist works, there was a time when I grew bored of making realist works using realistic depictions. I wanted to make works about [feelings, for example] anger, love, etc. I'm actually a melancholic person ... So there's that, haha. All my sadness, my life experience ... Loneliness is well within them ... So I couldn't make it up, if those things ended up coming out through my work, it is what it is ... Things could really shift from vulgar to restrained. Completely different. So timing is important [in my work]. Because it determines what I 'announce' through my works. Precisely what the critic, Jim Supangkat said, "Edhi has a vast vocabulary, he can speak in vulgar language, Irian Barat is an example of that. He also has the ability to speak in an extremely subtle language ... He could do a lot, he has many secrets."

ABOUT THE ARTIST

Edhi Sunarso (1932, Salatiga – 2016, Yogyakarta, IDN) is a sculpture maestro in Indonesia. He started studying and practicing sculpture when he was a KNIL (Royal Netherlands East Indies Army) prisoner of war in Bandung between 1946-1949. He also studied in Kala Bhavana, Visva Bharati University in Santiniketan, India between 1955-1957. He taught at the Indonesian Academy of Fine Arts, Yogyakarta (now Indonesian Institute of the Arts). Some of his major works for the Indonesian nation are, to name a few, Monumen Selamat Datang (the Welcome Monument, 1961); Monumen Pembebasan Papua Barat (West Papua Liberation Monument, 1963); Monumen Dirgantara (also known as the Pancoran Sculpture, 1970); The National Museum in Monas (1977), Museum Purbawisesa and Museum Satria Mandala (Centre for the History of the Indonesian Army Complex).



Panca DZ
 INFINITE SADNESS
 Wooden box, ceramic, bullets, mirror, LED
 50 x 50 x 50 cm
 2019

WORK DESCRIPTION AND CONTEXT

A black enclosed box with one noticeable hole in our eye level, sitting in a public exhibition space, certainly calls for the act of peeping. It's an open invitation to look into something 'covered', and yet not that secretive, given its form. Doing so, you will see a black ceramic skull surrounded by dozens of bullets, and you will find out that the inside of the box is made of mirrors, which creates the illusion of the objects being infinitely doubled. The skull, not to mention the bullets, will immediately guide us to the idea of death. Who's dying? Who's being shot at? Why are they hidden here?

If you look closer, you will also notice that the skull is engraved with patterns that are usually used as tattoos. Throughout his artistic practice, Panca is interested in the history of tattoos, particularly around the stigmatized and criminalized notion of tattoos in Indonesia. This work specifically addresses the infamous mysterious shootings that occurred between 1982 and 1985. Better known as *petrus*¹, the operation targeted anyone that were deemed as criminals; recidivists, local gangs, unemployed youths, and even those who simply had tattoos on their bodies. Justified by the means to bring down crime rates in the country and heroically extinguish the evil, the victims and their families are forced to swallow the so-called-consequences in sorrow, to this day.

¹ *Petrus* is an abbreviation for 'penembak misterius', literally translates to 'mysterious shooter'

² thugs/mafia



ARTIST STATEMENT

Infinite box. Looking at the “*petrus*” incidents through a peephole, which on the surface seem like any regular case, uncover thousands of death beneath. Incidents which has become some sort of New Order’s thing of the past, incidents which end up as legends. Some say that there were more than 10,000 case of *preman*² ‘killings,’ *preman* with legal rights to defend themselves, not just killed like cattles.

There’s a representation of irony inside this box. Skulls engraved with tattoo symbols, the irony of the history on why tattoos become a stigma and discriminating factor in this country has roots going far back in decades.

ABOUT THE ARTIST

Panca DZ (b. 1985, Malang, IDN) graduated from the product design programme at the Department of Fine Arts and Design in Bandung Institute of Technology. His award-winning work on the history of tattoo compels him to do further research on the subject. Following his observations on Indonesian traditional tattoos, Panca continues his research on the criminalisation of tattoos in Indonesia. Since 2010, together with Rumah Cemara, an NGO focusing on issues relating to HIV and drug abuse, Panca has also been taking part in social programmes working on those matters. Alongside his research on tattoos, Panca also collects hidden visual languages that are arrogant and helpless, filled with symbolisms and stories born out of violent dispossessions. How tattoos and social participation could reflect beauty that lives on in this world, are things that will always be fascinating for Panca.



24

Paul Kadarisman
 DIORAMA NOMOR 74
 C-print on photo paper, mounted
 130 x 100cm
 2019

WORK DESCRIPTION AND CONTEXT

In this photograph, Paul magnificently captures the whole diorama into one flat image. It was not an easy task; for starters, the diorama is so big, the figures are almost life-sized, so Paul had to use a large format digital camera and many other equipment, along with a team. Secondly, the diorama is confined by a glass, which requires advanced skill and effort to avoid unwanted reflections. The lighting in the museum certainly doesn't help. The museum was open, and yet the building this diorama is located in was pitch black that they had to ask the guard to turn the lights on. The museum, named Satriamandala, was opened in October 1972 and it remains as Indonesia's main military museum. It is infamous for having banned foreign nationals; especially researchers, from entering the museum in late 2017.

The resulting image presented in this exhibition is far from the hectic 'ritual' of capturing it. Printed almost half the height of the wall of this gallery is a solemn scene, cold and quiet, both inside the glass casing where the figurines stood and outside where you could see the dark-wood and small engraving of the number 74 framing the scene. Looking right at those figurines standing straight beneath a Garuda emblem so big that you could only see its tail and part of its wings, it almost feels as if you are required to do the same: stand straight, be quiet, and intently follow the grand ceremony taking place. Perhaps this ambience could not be felt during daylight when the museum is open and there are chatters across the room. Perhaps we couldn't hear voices of doubts and compromise of complicity amidst the loud finger-pointing when we become so focused on being the victim.

ARTIST STATEMENT

I have chosen to take photographs of a diorama using a large format camera which allows for a detailed reproduction. This diorama is of Soeharto's inauguration as the President of the Republic of Indonesia in 1974, the first democratic election after the events of 1965. Here, the nation is putting their trust on Soeharto through the People's Consultative Assembly's representative who officiated his appointment. This diorama is the biggest in size out of all the other dioramas on display, placed at the end of the exhibit and positioned as if it's the last heroic act in an epic. As someone who also makes visual works, I could feel that this work is showing the prominence of a heroic figure.

Regardless of whether Edhi Sunarso as an individual supports or opposes this heroic figure, I could feel that he is giving his all in employing his skills to create this epic diorama. He worked with reference photographs which record multiple perspectives of the space that hold this inauguration event, and translate them into a three-dimensional work. Unlike the three-dimensional figure of a sculptural work, dioramas are far more complex. Elements of a diorama are composed of figures, complementary objects, settings which must correspond to the viewing perspective, lighting design, and sometimes also taking into account the addition of sound to create a narrative scene. This scene has the ability to offer an ambient impression of the space and event as a whole, more well-rounded compared to sculpture which could only represent a shape.

People usually observe dioramas while moving, watching a series of event scene-by-scene and stopping every once in a while to focus on a few spots. I chose to record this diorama as a complete and whole piece of work on its own. Using photography equipments, I am translating this diorama back into a two-dimensional work, whilst attempting to record as much detail as possible. Through my records, I would like to show Edhi Sunarso's working process. For me, what's important here is not only the story told by the scene, but also the artistic translation, or in other words, its making-of-as-scenario. When a political narrative is translated well by an artist, to borrow Edhi Sunarso's own phrase, 'whose sin' is this? Is it always the sin of the narrator? Or is it the artist's, who after using all their skills, still is blamed as the sinner?

25

ABOUT THE ARTIST

Paul Kadarisman (b. 1974, Jakarta, IDN) graduated from the Department of Photography, Jakarta Institute of the Arts in 2000. He is currently working as an artist and freelance photographer. His photography has been showcased in various exhibitions in Indonesia since 1998. Paul held his first solo exhibition, "Baby and Resti" in 2003 at the Japan Foundation Gallery, Jakarta. In 2005, his photo series "Pain" was published by *Art & Thought*, a fine-art journal based in Munich, Germany. His last project, "Mohammad and Me" was shown at the Noorderlicht's Another Asia Photo Festival, Leeuwarden, The Netherlands, and collected by the city museum of Leeuwarden. In November 2007, he received an award from Jakarta International Photo Summit.



Pius Sigit Kuncoro
1 LANDSCAPE, 3 MINDSCAPES
 Wooden box diorama, watercolor on paper
 60x27x27cm
 2019

WORK DESCRIPTION AND CONTEXT

Framed with a white case, this work is a paper diorama made of watercolor painting. Unlike a usual diorama, Pius juxtaposed three scenes into one plane at once, with the forest trees as its framing as well as its divider. Starting from the left, we see two naked figures squatting on and beside a rock. They seem to be prehistoric men, as one is putting their painted hand on the rock, resembling what we know as cave painting. The two figures in the middle are wearing traditional Javanese attires that clearly distinguishes the social hierarchy between the two. The servant is playing a music instrument, while the one with the iconic royal headwear—usually used by the Sultan, seems to be preaching. The last two figures appear to be people who lived in the independence era—a wounded military officer and a painter. The military officer is the only figure whose face we can see. He appears to be reading a letter to the painter—perhaps a commission order addressed to the painter.

All the other figures except the military officer are facing the mountain landscape. Mountains are a vital element to the Javanese culture. They are seen as incredibly sacred places, closely related to the existence of Gods and mighty spiritual power. The form of this work is likely derived from Javanese wayang, which Pius often incorporates in his body of work. The three acts depict the ongoing hierarchical relationship between maker/artists and patrons/commissioner from time to time. It questions the agency of artists and the artworks themselves as being separate from each other as well as separate from the patrons/commissioner.

ARTIST STATEMENT

Patrons of historical diorama work don't usually have the complete historical data, and whether the gaps in their data are due to lack of findings or political considerations which resulted in some 'erasure,' the artist's imagination is integral in patching and threading their fragments into a story. However, it is also within these gaps that artists are able to slip their subjective message within- or shift perspectives to hide- the lack of data.

There are two figures in each fragment of this diorama, depicting different pairings of artist and authority figure (patron) throughout the times. The shaman and the hunter in prehistoric times, the poet and the king in classical times, as well as the artist and ABRI (Indonesian National Armed Forces) in modern times. The relationship between artists and authority figures (patrons) are fundamentally affairs of vertical reflection, different sides of the coin but complementary to each other. Though each of their truths contradict one another, when paired together they create another different image of truth.

I am using paper and watercolor as my medium because they train my ability to work procedurally and carefully as to prevent mistakes.

ABOUT THE ARTIST

Pius Sigit Kuncoro (b. 1974, Jember, IDN). In 1999, Pius together with Bintang Hanggono and Wildan Antares founded an interdisciplinary performance-art group named "Geber Modus Operandi". Initially, Pius is known for his works in performance art, but in his evolution Pius also started creating using painting and drawing mediums for his works. Pius' two-dimensional works are known for their realist style with satirical critical messages.

WORK DESCRIPTION AND CONTEXT

At a glance, the work looks like a mirrored room divider that is painted in electric blue. Positioned closely to the wall, it is shaped like a trapezoid, preventing us from seeing what is behind, reminding us of confessional boxes in churches. The thread links, you realize that the 'desk' in the middle is in fact a kneeler—a piece of furniture used commonly in Christian religions to pray in a kneeling position. On the desk, a thin book lies. The book's format is very similar to the common prayer books also used in Christian religions, but the contents are changed into a set of information and facts about the *Supersemar*³.

Supersemar was a document signed by President Sukarno on 11 March 1966 that is seen as the official instrument of the transfer of executive power from Sukarno to Soeharto. However, there are a number of controversies surrounding this document. For instance, the original copy is nowhere to be found to this day. Strangely enough, there are two copies of this document that can be read by the public, one issued by the Army's Information Centre and another by the State Secretary, but the both of them are nowhere near identical.

Right beside the book, there is a little microphone. We are instructed to say the word 'Supersemar' to it. After a few minutes, a long, carbonless copy paper will be delivered to us from the back of the divider. Consisting of four layers of colored paper—white, pink, yellow, and green, it shows us four printed images of the revision planning of the Supersemar diorama in Monas. The current diorama is indeed odd; it shows a sickly figure—who's supposed to be Soeharto, laying on a bed, surrounded by military officers. Hahan presents us a rather ritualistic way to rethink the narratives of the nation that have always been shoved onto us.



Uji Handoko Eko Saputro
1966

Galvanize, synthetic suede leather seat, auto paint, mirror, plywood, digital print on paper, dot matrix printer, A4 four ply ncr continuous form, voice recognition electronic module, microphone, mixer, amplifier
Variable dimension
2019

³ abbreviation for Surat Perintah Sebelas Maret (Order of Eleventh March)

ARTIST STATEMENT

Monuments are physical structures that are built in order to remember an occasion, or a figure that has a particular historical value. In the context of national history, the narration that is represented by a monument usually depends on its ruler, in order to mystify their power. One of them is the National Monument or what we call 'Monas', where there lies a diorama about the birth of Surat Perintah Sebelas Maret (Order of Eleventh March) or what we know as Supersemar. In one of the museums inside the Lubang Buaya complex, there is another version of the Supersemar diorama. There also stands a 1966 Monument in the Kuningan area, Jakarta, heading towards Menteng, the center, to Monas.

This work is an encouragement to look back on Supersemar. This "monument" doesn't just present a visual experience to its visitors, but also a ritualistic, embodied experience. It has to be experienced with time, body gesture, and thought process. Starting from the guide book, visitors will be exposed to a set of information that includes another perspective, which differs from the nation's statement about the sacred order. Hereafter, visitors will be guided to follow some gestures: sit on your knees on the bench and put your hand on the desk. Visitors will also be asked to mention the word "Supersemar" to a little microphone. Therefore, the monument will deliver an uncertain, waiting moment, accompanied by a rattling sound from the back of the mirror. The ritual is ended when the visitor receives four printed images of the revision planning of Supersemar. The ritual is a pledge to the memories of Supersemar and its consequences of the unforgotten history which resulted from the existence of the order.

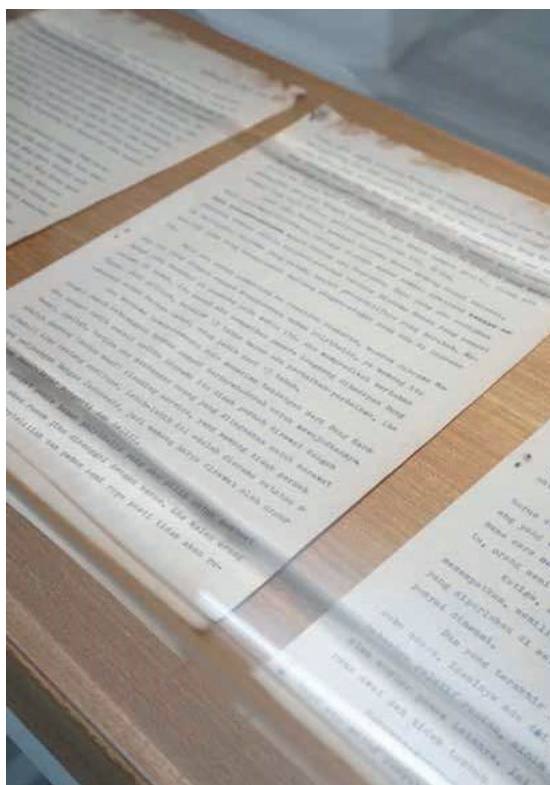
29

ABOUT THE ARTIST

Uji Handoko Eko Saputro a.k.a Hahan (b. 1983, Kebumen, IDN). Hahan's works are characterized by an ongoing struggle between 'high art' and 'low art'. Blurring reality using decorations, each work illustrates the point of contact between urbanization and agrarianism, the East and the West, the local and the global. Hahan incorporates film, music and street culture into his distinct visual language. His canvas are bursting with bold colors sneaking outside strong patent lines. These bursts of color in Hahan's canvas add a sense of movement and spontaneity in what is able to be described as topsy-turvy reality. Apart from doing work on canvas, Hahan's works are also characterised by explorations and experiments in other mediums.

WORK DESCRIPTION AND CONTEXT

These four papers that seem so old from their yellowish color, confined inside a glass box, is a letter—specifically, a will of Edhi Sunarso. Signed on July 2nd 1999, it even has a fingerprint stamped on it. The letter starts from reminiscing his early life—how he witnessed the war and his relation with the first Indonesian president Soekarno, who commissioned (which he considered as challenges) him a number of monuments and diorama for the nation. On the second page, he told us how disappointed he was, seeing the diorama not being taken care off properly. He even went on telling the technical details on how to preserve the diorama; that the care needs a certain skill, to be repainted when broken, to choose the right intensity for the lighting, and to pay attention to the humidity of the space.



Fajar Riyanto
WASIAT, SISA-SISA KHASIAT
Letter, table, vitrine
100 x 40 x 120 cm
2019

For those who knew Edhi Sunarso, this letter truly resembles him. It's likely that they wouldn't have noticed the fact that this letter is a fiction written by Fajar (a little trivia is that even his own family thought this letter was real—though it's not the point). It's not surprising how well Fajar knew Edhi that he's even able to mimic him, despite practically being a stranger, as he was the one who transcribed hours of Edhi's interview before his passing in 2016. It's actually very easy to investigate, as the fingerprint is actually Fajar's. He doesn't really try to hide it, as obviously it's not an act of forgery. One might wonder, did Edhi really say these? Or is Fajar putting himself in Edhi's shoes and tries to deliver his implied messages?

ARTIST STATEMENT

My first meeting with Edhi Sunarso was in 2009, when I was involved in the making of his book. After that, I started meeting him quite intensively for about two years. He told many stories about the Indonesian nation. Being part of the Establishment's inner-circle has surely brought Edhi Sunarso come in close proximity with the history of this nation as well. He also gained knowledge of the ways in which the authorities treat and make history.

However, being part of the inner-circle sometimes also mean losing freedom to speak one's mind. For this reason, giving clues become an important practice to ensure that things could be read accurately in the future by people who has the concern and courage to reassess things that has already been narrated.

I am becoming certain of the history of this nation. The history narrated in Indonesia has not been entirely "clear", though it has been accepted unanimously. Moreover, I am also becoming more certain that this nation needs to come into an agreement that we need to grow courage, concern, as well as give new perspectives that align with our time, because historians are the winners. History is not fixed, it can be corrected.

ABOUT THE ARTIST

Fajar Riyanto (b. 1984, Yogyakarta, IDN) works in Yogyakarta, and finished his undergraduate degree in photography, Faculty of Recording Media Arts, Indonesian Institute of the Arts Yogyakarta. He's been a member of the artist collective Ruang MES 56 since 2014. In his artistic practice, he is interested in talking about contemporary issues through the perspectives of the everyday lives around him, such as families, villages, and communities.

“Visualization of the national history: From, by and for whom?”

An archive exhibition curated by Hyphen—

*With the inclusion of works by Ary “Jimged”
Sedy, Kamila Andini, Maria Zevonia Fernandes
Vieira, Seno Gumira Ajidarma, and Tom
Nicholson*

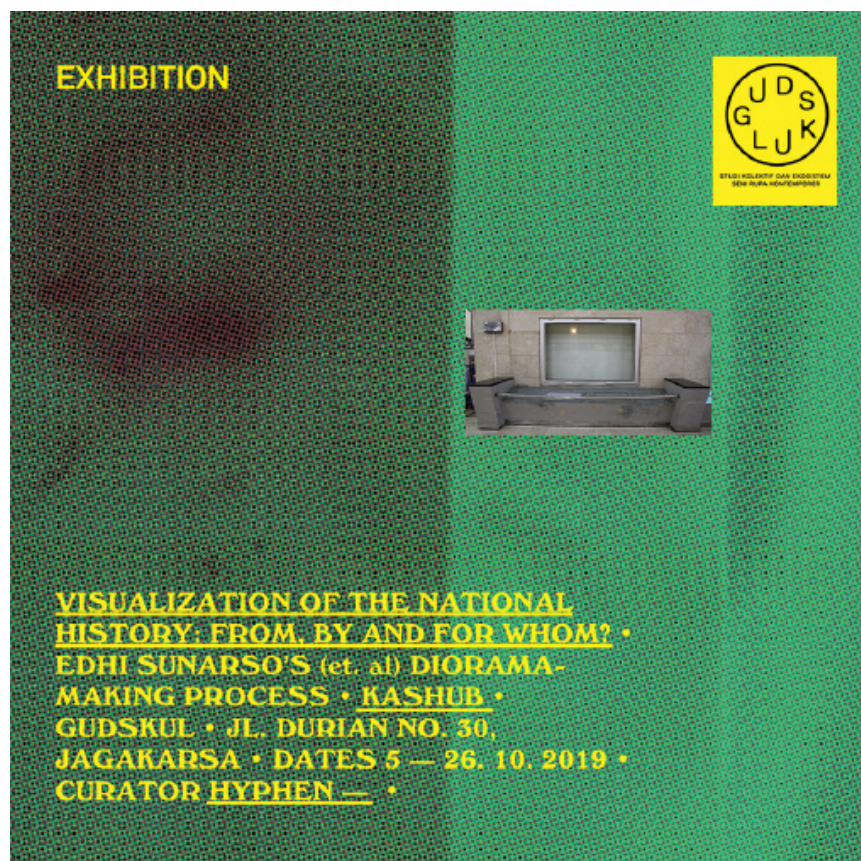
Exhibition duration:
5-26 October 2019

This exhibition presents the archives of the process of diorama-making in various museums in Indonesia which were made under the supervision of the eminent sculptor Edhi Sunarso. All of the materials in this exhibition are reproductions from authentic documents which are kept in Griya Seni Hj. Kustiayah and Edhi Sunarso, Yogyakarta. From, by and for whom are these dioramas made, really?

Venue:
Gudskul Jl. Durian No. 30, Jagakarsa, Jakarta Selatan

Opening hours: 11am – 7pm (closed on Sunday and national holidays)

32



Visualization of the national history: From, by, and for whom?

Why am I confident that our struggle would have been successful with or without the activity of the United Nations? I am confident of that for two reasons. First, I know my people. I know their quenchable thirst for national freedom. And I know their determination. Secondly, I am confident of that because of the movement of history!

— Sukarno, 1960¹

There are three important aspects from Sukarno's statement. **First**, the context of the speech. When delivering the speech, he wanted to assure UN how powerful the Asian and African people could be if they are put together. It is almost as if he was threatening the UN to accept China as its members. Other than boasting the Eastern lifestyle's luxury and empowering aspects since ancient times, one of Sukarno's boldest point was the population of Asia and Africa. At this point in time, had the UN not been ready to accept the fact that colored people have taken their collective course, that is to stand on its feet and be liberated from colonization, Sukarno was ready to leave the UN. In solidarity to China, the speech were filled with beauty and courage. Sukarno made it crystal clear that the extension such solidarity goes to Asian and African nations in general. **Secondly**, the level of confidence in delivering this speech was almost overwhelming. Particularly on parts that highlighted his mastery of the world's history, his analysis on the updated world changes, and, most of all, his understanding of the heart of his people. **Third**, would be for this speech wasn't an empty bullet kind of threat. Five years after the speech, on January 1, 1965, Sukarno announced that Indonesia is leaving the UN. This action was triggered by the Security Council's acceptance of Malaysia to be one of their observing countries. To Sukarno, this is a big betrayal on the anti-imperialism movements of the new nations of the world.



33

What's blazing is easier to be put down, because it's often unguarded and careless. Take a look at our simple timeline: In 1945, Indonesia freed itself from the Dutch and Japanese colonialism. Twenty years later, in 1965, Indonesia withdrew from the UN under its flaming spirit of anticolonialism. A decade later, in 1975, Indonesia's military sailed to Timor-Leste, again, in the name of anticolonialism. In the span of thirty years, how have the people of Indonesia seen and acted upon the "anticolonialism"? Isn't this a betrayal to the anticolonial spirit that we've been echoing during the "Filling the Independence" era? What changed our interpretation of anticolonialism in such short 10 years time? Despite the uproar of comments that are spreading in social media, how do the people of Indonesia perceive Timor-Leste? Are we, as a nation, aware that we did colonize Timor-Leste? How is our democracy recording this history?

¹ "To build the world anew", speech on the occasion of the presentation of the draft statutory fundamentals for planned over-all national development to His Excellency the President of the Republic of Indonesia Sukarno, in the United Nation's 15th General Assembly, 30 September 1960.



It is told that the Museum of National History that is located in the peak of Monas was built to recall the nation's own greatness. Inside, there are 51 dioramas that were assigned to: *"visualizing historical data [with the aim of] promoting the values of the national struggle history to the next generation. [Through dioramas] The people can see and perceive historical events through scenes that are depicted in miniatures by displaying scenes/settings in accordance as the actual events."*² The physical form of these dioramas were made under the eminent sculptor Edhi Sunarso's charge. There were several stages of diorama installation at Monas. The first stage, in 1971-1973, 48 dioramas were installed on all four sides of the wall surrounding the museum plaza. The manuscripts of the dioramas came from two sources; a team of historians that was appointed by President Sukarno (1963-1967) and the museum implementation team that was led by Brigadier General Nugroho Notosusanto (1969-1973). As for the second stage, we haven't found any supporting data about its precise dates, but we're sure enough that the commission must have been done in the late 1970s. Four empty dioramas were installed on the middle column of Monas. The first was a diorama titled "Integration of East Timor, 1976". Below is the caption of the diorama:

*The resolution of the Plenary Session of East Timor Legislative Assembly, May 31, 1976, in Dili. which in fact it constituted the realization of the people desire noted in the proclamation of East Timor integration, November 30, 1975, in Balibo, forced the government of the Republic of Indonesia to accept and legalize the integration of the people and the territory of East Timor to the unitary state of the Republic of Indonesia in the shortest possible time.*³

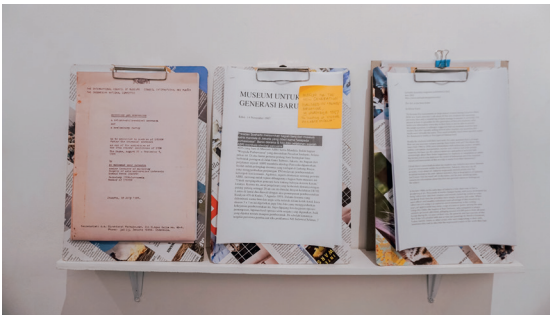
Passive-aggressive have become the utmost communication strategy of the military elites in writing the history of the nation. Various dioramas in the Satria Mandala Museum and the Eternal Vigilance Museum that are located in the the Armed Forces of Indonesia's Center for History (TNI) compound will confirm our accusation neatly—even their captions are written in passive tenses. On the other hand, the Museum of Communist Party of Indonesia's (PKI) Betrayal and the whole Lubang Buaya (literally means "crocodile pit") compound affirm the aggressiveness of the military in demolishing whatever they consider wrong or simply unnecessary. Back to Monas, after 17 years of Timor-Leste's independence from Indonesia, why do that diorama remain? Why haven't the narrative changed? Does it mean that we don't have time to record, let alone visualize, our own history? What are we teaching to the upcoming generations of the entire nation that visit and learn from Monas everyday? What can we learn from that particular diorama, titled "Integration of East Timor, 1976"?

This exhibition presents the archives of the process of diorama-making in various museums in Indonesia which were worked on by Edhi Sunarso. All of the materials in this exhibition are reproductions from authentic documents which are kept in Griya Seni Hj. Kustiyah and Edhi Sunarso, Yogyakarta. Through this exhibition, we hope to trigger the curiosity towards what appears to be our written history in various scales: national, local, or social. As citizens who embrace democracy, are we mature enough to agree to disagree? Is it possible to realize an agreement of disagreements? How do we visualize it? Is it necessary to? From whom, by whom and for whom would those visualizations be?

Jakarta, October 2019
Hyphen—

² Proposal Tim Perencana dan Pelaksana, ISI Yogyakarta, *Penelitian dan pelaksanaan pembuatan diorama sejarah perjuangan nasional*, (Proposal of the Planning and Implementation Team, Indonesia Institute of the Arts, Yogyakarta, Research and implementation of the diorama of national struggle history) Benteng Vredeburg, Yogyakarta, 1985.

³ According to the photo that was taken on September 25th, 2015



MEMORIA (2016)

A film directed by Kamila Andini

Produced by Treewater Productions

Duration: 35'; in color

Flora works in a shop; she meets a boy and seeks the normality of teenage love. Her mother Maria is married to an abusive husband; she harbors a secret about her past that she can only talk about with a group of women confidantes. Whenever they are out working the land or happen to meet at the market, these women share their traumatic experiences of sexual violence suffered at the hands of Indonesian soldiers. Integrating the real accounts of rape survivors, MEMORIA recounts the effects of the Indonesian army's invasion of East Timor.

Kamila Andini (b. 1986, Jakarta, Indonesia)

is a scriptwriter, film director, and graduate of Sociology and Media Arts from Deakin University, Melbourne, Australia. She uses film to tell stories concerning social culture, gender equity, and environmental issues. Her first feature, *The Mirror Never Lies* (2011) travelled to more than 30 festivals around the world including Berlinale International Film Festival and won several awards including Earth Grand Prix for Best Environmental Film at Tokyo International Film Festival. Her second feature, *The Seen and Unseen* (2017) also received acclaim after premiering at Toronto International Film Festival 2017.



(Fig 1) Poster



(Fig 2) Display

**JAZZ, PARFUM, DAN INSIDEN
(JAZZ, PARFUME AND INCIDENT, 1996)**

A novel by Seno Gumira Ajidarma
First published by Bentang Pustaka, 1996.

First published in 1996, Jazz, Perfume and Incident is the first Indonesian literature piece that had the courage in depicting the horror of the Indonesian military invasion in East Timor. This book appeared at critical times when the Indonesian government were silencing mass media from broadcasting anything in relation to the Dili Incident. This novel plays with facts, fiction and non-fiction in articulating what was considered as a taboo to be spoken about.

SAKSI MATA (EYE WITNESS, 1994)

Short story compilation by Seno Gumira Ajidarma.
First published by Bentang Pustaka, 1994.

A critical portrayal of individuals' take amidst the horror scene of daily life in Ningi city which refers to the actual situation in Dili during the Indonesian occupation from 1975-1999. As quoted from one of the short stories, "The faces that I am still remembering until now are of those who were searching for their own safety, and of course it's pretty humane. But, I wonder, to which extent can one's safety be pursued? Could it be at the cost of other's? Can a massacre of unarmed people be silenced, for whatever necessity of whatever institution?" (Seno Gumira Ajidarma)



(Fig 3) Books on display

Seno Gumira Ajidarma (b. 1958, Boston, USA) is a prolific author of non-fiction, short stories, essays, and poetry. He is also known as a journalist, photographer, lecturer, and film critic. Much of Seno's work focuses on everyday life and criticizes contemporary social, cultural, and political conditions with playful humor and satire. He is well known as a consistent advocate of free speech and freedom of publication, and is the recipient of numerous literary awards including the Khatulistiwa Prize, South East Asia (SEA) Write Award, and the Dinny O'Hearn Prize for Literary Translation. His work has been translated into English, French, German, and Japanese.



(Fig 4) Photo documentation of After Action for Another Library (1999) in Berlin, Germany

38

AFTER ACTION FOR ANOTHER LIBRARY (1999)

A project by Tom Nicholson.

First exhibited in Humboldt University (Berlin, Germany) supported by Arts Victoria and the Australia Centre, Berlin. A version of this work was also exhibited at Serralves Museum (Porto, Portugal) in 2010, made in commission for the 'To the arts, citizens!' exhibition.

Traces from an action over two years as a site-specific installation: 3,000 colour photographs, pins, two curved walls; pencil wall text.

Several libraries in Dili were systematically burnt by Indonesian military during the riots as an aftermath of the 1999 referendum. In villages, schools were

also destroyed. In response to that situation, an action towards building a new library was initiated in Melbourne. Thousands of books were shipped to Dili. These books are now in the collection of the newly founded Timor Lorosa'e National University. A selection of the book covers were scanned prior to the shipment to Timor-Leste.

The exhibition was installed in the Humboldt University's Kommode, the neo-Rococo library building of the Law Faculty, renovated under the DDR (German Democratic Republic, colloquially known as East Germany). The Kommode overlooks Bebelplatz, where National Socialist book burnings took place in 1933 and now punctuated by Micha Ullman's underground memorial to those book burnings.

Tom Nicholson (b. 1973, Melbourne, Australia) is an artist trained in drawing at the Victorian College of the Arts, Australia. Working across drawing, sculpture, installation, sound, and performance, Tom explores the visual languages of politics and propaganda with a focus on the relationship between actions and their traces. A concurrent motif in his practice is the figure of monuments, engaging with its material and political weight as well as its ability to be reconfigured and reimagined. He has exhibited in numerous solo and group exhibitions including at the Australian Centre for Contemporary Art (2019); Jakarta Biennale (2015); Gwangju Biennale (2018); and Biennale of Sydney (2006, 2018).



(Fig 5 & 6) Shelves of burned library in Timor Leste

PERFORMING THE ORDER (2018)

An installation by Ary 'Jimged' Sendy

First exhibited in 'Performing the Order' (2018) at RUBANAH Underground Hub.

Diorama (prototype) - miniature toys, lights, motorized belt, on/off controller, plywood box;
Dimension: Box 162 x 103 x 50 cm; Diorama/
Viewing area: 42 x 62 x 46 cm; Edition: 1/5 + A.P

Jimged made this diorama using the same method as the New Order regime. Based on a photograph of the ship landing with navy coming out of it, he added the entrance of the cattle into the ship which is based on an article found that stated this event.

This diorama is also interactive by simple means. There is a button that one can push to begin the coming out of the navy and coming in of the cattle. The act of pushing the button is an allegory of commanding an order in which the other party had no other option but to perform the order.

In 1975, after getting a clear support from former Australian Prime Minister, Gough Whitlam, that East Timor "should be integrated in Indonesia", Suharto started his military plan to invade East Timor. At the same time, he already started to build his thousands acres cattle ranch in Tapos (West Java).

To get both things done at once, Suharto —with the support of Indonesian navy— sent an ex US ship tank Teluk Tomini 508 to East Timor. Before heading back to Indonesia, the ship was ordered to stop over in Queensland to pick up Suharto's cattle. Once arrived in the port of Tanjung Priok, all cattles were transported to Tapos ranch. A new chapter of incongruous "national plan" on improving cattle breed, consumption of beef for Indonesians had started.

Ary "Jimged" Sendy (b. 1978, Jakarta, Indonesia) is an artist, graduated from the photography program, Faculty of Film and Television, Jakarta Institute of Arts. His artistic practice embodies a variety of image-recording actions and uses social, political, geographic, and historical disciplinary lenses to frame his observations on urban life. His works offers viewpoints that demands our understanding of the power constellation in our living space today. Jimged has exhibited in numerous exhibitions including at OK Video - Indonesia Media Arts Festival (2017); with Julia Sarisetiati in Gwangju Biennale 2016; Cemeti Art House Yogyakarta (2011); and solo exhibitions in RURU Gallery (2008) and RUBANAH Underground Hub (2018).



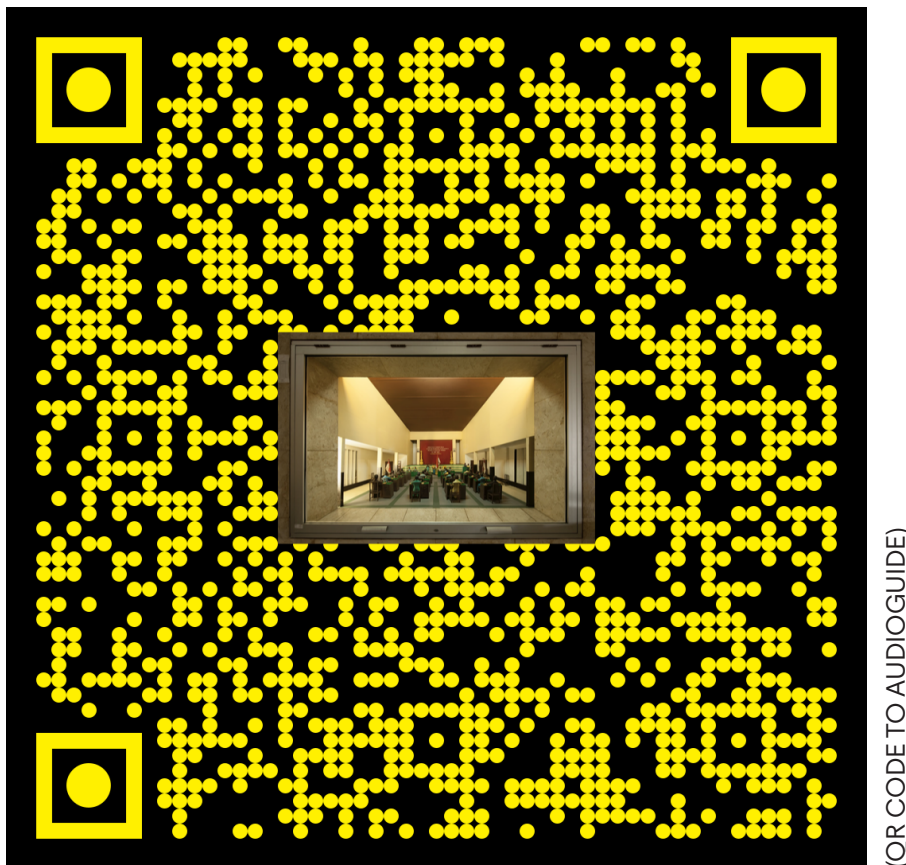
(Fig 8 & 9) Details of the diorama



(Fig 7) Installation display in RUBANAH Underground Hub

INTEGRASI TIMOR-TIMUR 1976 (INTEGRATION OF EAST TIMOR 1976, 2019)

An audioguide by Maria Zevonia Fernandes Vieira and Ratna Mufida



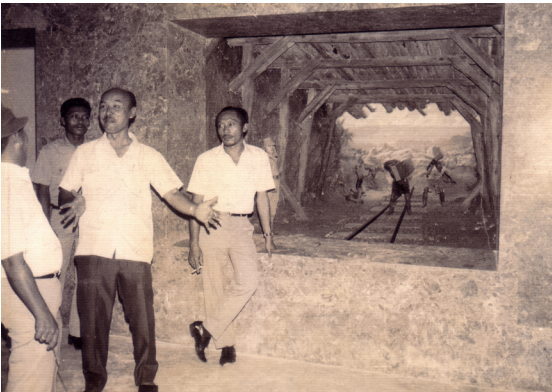
Maria Zevonia Fernandes Vieira (b. 1982, Lospalos, Timor Leste) is a journalist, independent film and radio documentary maker. Zevonia Vieira has particular interests in land ownership, gender-based violence as well as youth unemployment and violence. She is also the president of the Association of Journalists of East Timor (AJTL). From 2008-2010 Zevonia worked at UN Intergrated Mission in Timor Leste (UNMIT) as an assistant for television production. She also worked as Assistant Media Manager at Search for common ground Timor-Leste, an NGO working to end violent conflict around the world, and as Editor-in-Chief of the East Timorese news portal, Tafara.tl.

Ratna Mufida (b. 1979, Kediri, Indonesia) is one of the co-founders of Hyphen— and the operational manager of the Equator Symposium (Yogyakarta Biennale Foundation, 2012-2022). Beforehand, she was heavily involved in a number of art events in Yogyakarta such as Biennale Jogja, ARTJOG, Yogyakarta Arts Festival, and Ngayogjazz. Her management roles in art demands her to connect with topics and people from various fields of discipline. This has shaped her curiosity towards sociological and historical aspect of Indonesian contemporary art practice. She pursues this curiosity by doing research and archival works together with Indonesian Visual Art Archive, Hyphen— and SKRIPTA.

DIORAMA MAKING PROCESS

Script/orders (displayed on the table), sketches of scene, approval, clay models arranged in actual domed-sized space, approval trough photographs, figures casted with polyethylene, shipped to museum in plain white/ casting color, painted on site (to minimize restoration, panorama painter works with one disappearing point.

Painter controlled with bamboo sticks, multiple inspection during installation—in the National History Museum (Monas), the installation of the dioramas happened in three phases during 1971-1973. Revisions by President Suharto happened in 1977, several months before it finally opens for public.



(Fig 10-14)

SUPERSEMAR DIORAMA

There are two versions of The March Eleventh Decree (colloquially known as SUPERSEMAR) diorama

“He (Soeharto) was stuck in front of the Supersemar diorama. He stopped and [said] ...

“This did not happen here! Edhi! This happened at home. Please come to my house with my assistant. When? Tuesday, maybe? Please bring Edhi to my house, show him where I received the Supersemar!”



43

(Fig 15) in The National History Museum

And then his assistant took me to his house in Cendana. Soeharto was wearing pajamas. I was there with his assistant. He showed me where he was lying when he received the Supersemar. He was acting as a model of himself. He lay on the bed and showed me where his gun was, how the cupboard was positioned, etc.

So that was Suharto's version. It's different to Nugroho Notosusanto's version! Ah, because I asked. Which one is true, we'll never know!"

(Edhi Sunarso, 2015)



(Fig 16) in The Communist Betrayal Museum (Indonesian Communist Party)



(Fig 17 & 18) Details of the Supersemar diorama in The National History Museum

THE ACEH WAR (1873-1904)



(Fig 19)

45



(Fig 20)

The image on top was taken in 1973, during the final phase of installing the dioramas in Monas. At some point, it was changed into the second image below. No significant details were changed, other than for purely artistic reason, we should ponder, WHY????

THE ARMED FORCES DAY DIORAMA, October 5, 1945

To assure us of their 'greatness', the Armed Force associate themselves with Borobudur which at this point in time (when diorama was made) was already declared as one of the 7 wonders of the world as well as UNESCO's world heritage center.



46



(Fig 21-23)



Liberation of Irian Jaya, May 1, 1963

(now Papua & West Papua)
(Fig 24)

47



The Referendum of Irian Jaya 1969

(now Papua & West Papua)
(Fig 25)

President Sukarno's plan for the Monas dioramas ended in the return of Irian Jaya (now Papua & West Papua). His take on the struggle of nation building ended when the last Dutch colony in the region finally joined Indonesia. Timor-Leste was never mentioned in any document that came from his period. Meanwhile for President Soeharto, it was important to point out that Papuans "agreed" in joining Indonesia, even if it involved the military in the process of referendum.



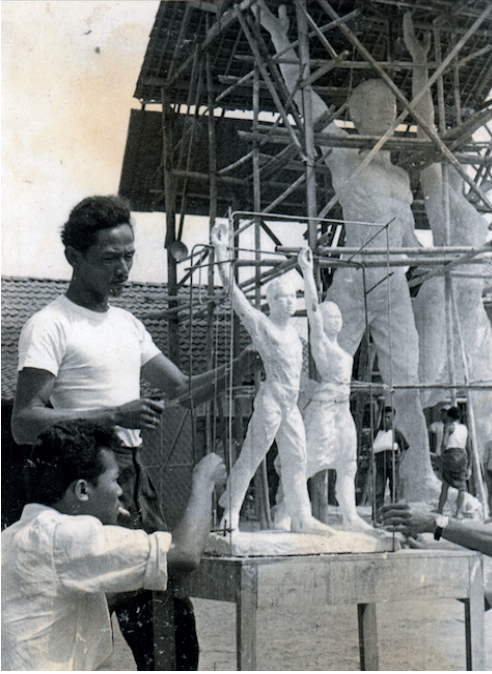
48 **WARINGIN SAPTA DAM (11th Century)**



BOROBUDUR TEMPLE (824)

(Fig 26-27) The golden age of the archipelago is marked with the building of these two infrastructures, one that supports irrigation & another one for religious purposes.

MONUMENTS IN JAKARTA



(Fig 28) The making of the Welcome Monument in Edhi Sunarso's studio at Jl. Kaliurang, Yogyakarta, circa 1961.



(Fig 30) Finalization phase of Aerospace Monument. Circa 1970.



(Fig 29) Photograph of the clay model (miniature) of "West Irian Liberation" monument (now Papua) that was approved by President Sukarno.



(Fig 31) Hj. Kustiyah & Edhi Sunarso at Monas, circa 1964. Not long after he was commissioned to take care of the dioramas in the museum located at its basement.

“Miniaturizing the new face of the modern Indonesia”

A guided tour to Taman Mini Indonesia Indah by Grace Samboh (Hyphen—)

Guided tour to Taman Mini Indonesia Indah, to see the Borobudur miniature in particular, but also to experience the miniature Indonesian park project build by president Suharto’s wife and see the Museum Keprajuritan (Soldier Museum) with the dramatic dioramas of Edhi Sunarso.

Tour date:
22 October 2019

Meeting point:
Gudskul
Jl. Durian No. 30, Jagakarsa, Jakarta Selatan

Photo story, review, and captions by Encounters with Southeast Asia Modernism

<https://www.seam-encounters.net>



(Fig 1) The tour started at Gudskul. Photo: Moritz Henning

Together with the curators and students of *From, by and for whom?*, the project team went on an excursion to Taman Mini Indonesia Indah.

The tour started early in the morning at Gudskul. A bus brought us to Taman Mini Indonesia Indah (Beautiful Indonesia Miniature Park), a theme park with cable cars, pools, rides, restaurants, museums, and most importantly, numerous pavilions representing the different regions of Indonesia. Tien Suharto, the wife of Indonesia’s second President Suharto, had commissioned the complex in order to show visitors the cultural diversity of the nation of Indonesia. During the cable car ride, we got an impression of the immense size of the park and the lively composition of this Disneyland-like theme park of Indonesia.



(Fig 2) A ropeway can be used to get a first impression from a bird's-eye perspective. Photo: Christian Hiller



(Fig 3) The group enjoyed the ropeway ride. Photo: Christian Hiller

We visited a miniature version of the Borobudur temple, which is a UNESCO World Heritage and important site for Indonesian identity. Grace Samboh and the students explained to us that it is mandatory for schools to make an excursion with their classes to Taman Mini Indonesia Indah for the purpose of a historical, geographical, and cultural education about the country.



(Fig 4) The pavilion housing the model of Borobudur shows a Javanese style



(Fig 5 & 6) The model of Borobudur

During a visit to the Museum Kerajuritan, a Military Museum mimicking a Portuguese fortress, it became clear that the park also serves the purpose of political indoctrination. Only few exhibits inform about the actual military of the Republic of Indonesia (founded in 1945), but instead focus more on the struggle of different population groups of the archipelago against colonial invaders. Heroic battle scenes depicted in dioramas serve as precursors to the Indonesian state military in order to underpin its position of power in the country. The fact that the military also acted against its own population is omitted.



(Fig 7) The path to the Museum Keprajuritan



(Fig 8) Inside the Museum Keprajuritan



(Fig 9) One of the dioramas that is supposed to depict the Indonesians' struggle against foreign occupiers



(Fig 10) The group in front of the run-down pavilion of Timor-Leste. Photo: Panji Purnama Putra

The regional pavilion of Timor-Leste today serves as a museum. Timor-Leste was conquered by Indonesia in 1976, which is glorified as an act of unification of the Indonesian people, and regained its independence in 2002 after years of resistance. While in the other regional pavilions families lively show their culture through daily activities, the Pavilion of Timor-Leste was officially transformed into a museum and appears to be abandoned today.



(Fig 11) Inside the pavilion of Timor-Leste. Photo: Moritz Henning

For the last part of the tour, we visited the regional pavilions of West Sumatra, which were very busy and gave insights into the culture and architecture of the region. For the Berlin team, the tour offered a very informative first overview of how national history and culture are made accessible to a broad audience and what political strategies could lie behind this particular form of communication. The Gudskul students felt reminded of their childhood when they visited the Mini Park with their schools, and questioned this educational approach critically.



(Fig 12) A pavillion representing Sumatra in Minangkabau style. Photo: Moritz Henning

“(Re)Producing fear and joy: From, by and for whom?”

Series of public program curated by Hyphen—



Archive Exhibition

Visualization Of The National History: From, By, and For Whom?

5-26 October 2019
11.00 - 19.00 WIB
Galeri Gudskul - Gudskul

Podcast/Audioguide Production Workshop

(Re)Producing Fear and Joy: From, By, and For Whom?

7 October 2019 | 14.00 WIB
by Grace Tantiati
• Introduction and Overview Tour to National Monument
Location: Bubarah Underground Hub & Monumen Nasional

17 October 2019 | 17.00 WIB
by Yura Hya
• "Symbols from Time to Time in Southeast Asia"
Location: Galer Gudskul - Gudskul

18 October 2019 | 19.00 WIB
by Irfi Anzita
• "Audio-based Art Production"
Location: Bubarah Underground Hub

20-21 October 2019
• Podcast/Audioguide Production Assistance
Location: Galer Gudskul - Gudskul

22 October 2019 | 09.00 WIB
• Guided Tour
Guided tour to Taman War Indonesia Indah, to see the Bomber miniature in parkland, but also to experience the miniature Indonesian park project built by President Suharto's wife and see the Museum Kemakmuran (Soldier Museum) with the diorama dioramas of Edhi Sunarso. Meeting Point: Gudskul

23 October 2019 | 14.00 WIB
• Gudskul: Introduction
• Grace Tantiati: "Visualizing Monumental Lies Called the National History" (working title)
Audioguide Idea Presentation by Gudskul's participants
• Chaitan Hiran: *Baukara Politics*
• Yura Hya: *Requiem for Spies, Facilitating Commemorative: The White Building and So So Art Project*
Location: Bubarah Underground Hub

24 October 2019 | 10.00 WIB
• Audioguide Presentation by Gudskul's participants
• Guided tour to Setara Bung Karno, National Monument, Istiqlal Mosque

sbca



Thursday, 17 October 2019

15.00 at Gudskul

The Darker Shades: Limits of regional tendencies in modern and contemporary art of Indonesia

A lecture by Vera Mey

Vera Mey is a PhD Candidate, History of Art and Archaeology, SOAS University London. Prior, she was contemporary art curator in institutions including ST PAUL St Gallery, AUT University (Auckland) and the NTU Centre for Contemporary Art (Singapore).

55



Friday, 18 October 2019

19.00 at RUBANAH Underground Hub

Your voice, your opinion, your stance

A lecture by Jati Andito

Jati Andito is a voice over talent, vocalist and guitar player for WestJamNation, and a member of Sindikasi, Indonesia's only creative workers' union. He was the official voice of the 18th Asian Games that was hosted by Indonesia in Jakarta and Palembang.

Saturday, 19 October 2019

19.00 at RUBANAH Underground Hub

Counter culture, happening art, and democracy in the millennial era

A panel talk by Rocky Gerung and JJ Rizal, moderated by Hendro Wiyanto

Rocky Gerung is a philosopher, academic, and public intellectual. He is one of the co-founder of Setara Institute, a think tank NGO doing research and advocacy on matters of democracy, freedom of speech, and human rights.

JJ Rizal is a historian, writer, and editor. He is the founder of Komunitas Bambu, a publishing house established in May 1998, focusing on publishing history books and express its mission as 'helping the Indonesian public to understand history better.'

Hendro Wiyanto is an art critic and curator. He is one of the curators of Jakarta Biennale 2017 - Jiwa and has curated as well as wrote about artists and art collectives such as Dolorosa Sinaga, Heri Dono, Gerakan Seni Rupa Baru, and Jogja Agropop to name a few.

Sunday-Monday, 20-21 October 2019

15.00 at Gudskul

Articulation and curation

Audio-guide production workshop and assistance

Wednesday, 23 October 2019

14.00 at RUBANAH Underground Hub

(Re)Producing fear and joy: From, by and for whom?

A seminar

Introduction remarks by Gudskul (a joint venture in providing collective education between ruangrupa, Serrum, and Grafis Huru Hara)

The monumental national history that lies below (and to) us

A presentation by Grace Samboh (a curator, project director at RUBANAH Underground Hub, and a member of Hyphen—, an artistic research initiative that struggles to publish more often)

(Re)Producing fear and joy

A presentation by Gudskul participants, Ratih PN Ardianti, Jennifer Augusta, Duta Adipati, Laksmi Lilu Herlambang, Gusmarian, and Ahmad Hilal (this series of public program, especially the lectures and workshop, was held as a part of “Articulation and Curation”, one of Gudskul’s subject for their 2019-2020 curriculum)

Bauhaus politics

A presentation by Christian Hiller (a media scientist, curator, editor at ARCH+ Zeitschrift für Architektur und Stadtdiskurs, and a member of SEAM Encounters.)

Negotiating space, facilitating communities: The White Building and Sa Sa Art Projects

A presentation by Lyno Vuth (an artist, curator and a member of Sa Sa Art Projects, Phnom Penh’s only Cambodian artist-run space)

Grace Samboh introducing the topic of Edhi Sunarso’s dioramas and explaining her curatorial concept for the project.





FOMO/JOMO exhibition poster on display at Rubanah Underground Hub.



Students of the seminar presented their research approaches and their podcasts.

57



Presentation taking place inside the exhibition space.



Christian Hiller giving a lecture on the political dimensions of the Bauhaus.



Lyno Vuth presenting the work of his Phnom Penh-based art initiative, Sa Sa Art Projects.



A fruitful dialogue took place in the joint discussion following the presentations.



Stefan Dreyer, director of Goethe-Institut Jakarta.

“Occupying Modernism: Disclosing Our Modern Spaces”

A panel discussion

24 October 2019, 15.00

Venue:

kopimanyar
Jl. Bintaro Tengah No. 14
Bintaro, Jakarta

Panellists:

Hikmat Darmawan

critic, curator, and researcher in the field of popular culture with a specialisation in comics, films and literature. He has been active in many cultural communities since 2000.

Alvin Tjitrowirjo

product designer by training and founder of AlvinT, a company and furniture business offering product and interior design services.

Grace Samboh

curator and member of Hyphen—, a research initiative on artistic practices that constantly struggle to do more publishing work.

Avianti Armand

architect, curator, writer, and poet. In 2017 she launched arsitekturindonesia.org – a repository of architectural archive and online exhibition on Indonesian architecture.

Setiadi Sopandi

architect, lecturer, and architecture historian. He runs his practice in Bogor and teaches in Pelita Harapan University, Karawaci.

Rifandi Septiawan Nugroho

curator, writer and current Editor in Chief of arsiitekturindonesia.org. He has been developing a curators’ collective, KKK (Kelompok Kurator Kampung), since 2017.



Setiadi Sopandi, Grace Samboh, Hikmat Dawarman, Avianti Armand. Photo: William Sutanto

Prior to the official opening of the *Occupying Modernism* exhibition at kopimanyar, the curators organized a panel discussion entitled *Disclosing Our Modern Spaces*, moderated by Avianti Armand.

Setiadi Sopandi, co-curator of *Occupying Modernism*, opened the panel with a speculation and survey of the established narratives of modern architecture in Indonesia. He put forward the central thesis that the historiography of architecture has always been formulated in dualisms: modern vs. traditional, colonial vs. non-colonial, left vs. right, urban vs. rural, national vs. foreign. This black-and-white thinking runs throughout history, as Sopandi noted in his summary of the last hundred years. Dualism was established at the latest when Dutch colonial exhibitions exoticized local construction methods. But it also took place in the struggle for independence, where colonial architecture was attacked, or further during the time of the Japanese occupation. While these dualisms subsided in the first years after independence under President Sukarno, they regained prominence under Suharto's authoritarian regime. Today, dualisms must be overcome, and the exhibition *Occupying Modernism* opens up new approaches for this, as Sopandi pointed out.



Setiadi Sopandi.

The following contribution by Hikmat Darmawan created a surprising change of perspective. It dealt with the entry of modern architecture and lifestyle into society through pop culture and comics. Darmawan explained that visual culture has a special role to play in Indonesia. In addition to traditional pictorial narratives, he also cited the Wayang puppet and shadow theatres, which are major formats regarding the transmission of knowledge. Since the middle of the last century, the art of comics has also increasingly established itself in Indonesia. Comics from the United States brought with them both the American lifestyle and images of extreme urbanization (e.g. the skyscraper canyons that set the scene for superheroes such as Superman, Batman, and Spiderman).

Darmawan explained that in Indonesia, there are two comic traditions in particular: the Wayang comics, based on the mythological narratives of puppet theatres, and Silat comics, whose narratives are characterized by martial arts stories. Darmawan presented selected examples of these publications to sketch how modern architecture, urban scenes, and Western lifestyle increasingly found their way into comics and thus shaped younger generations. However, he explained that contemporary comics increasingly focus on the characters, thereby losing their visual complexity.



Hikmat Darmawan.

62 As the last speaker, Grace Samboh talked about image staging in social media. A recording of the presentation can be found [here](#).



The starting point was an introduction to her exhibition *FOMO/JOMO* at the Rubanah Underground Hub, Jakarta. The abbreviation FOMO (fear of missing out) used in social media stands for the fear of missing a socially relevant event or a unique experience, she explained. The omnipresent nature of the smartphone has drastically increased the psychological consequences of this phenomenon. JOMO (joy of missing out) stands for the opposite. Grace Samboh placed these common terms of today's digital natives in a context with the work of Edhi Sunarso and addressed the manipulation of images and narratives. She looked at the National Monument and the dioramas of Sunarso, which were commissioned by the government to convey the history of Indonesia to a broad public. Understanding how historical events were manipulated in the dioramas in order to enforce political agendas can help us to understand present conditions as well. In our age of digital and constant staging in social media, the possibilities of visual manipulation have become virtually unlimited.

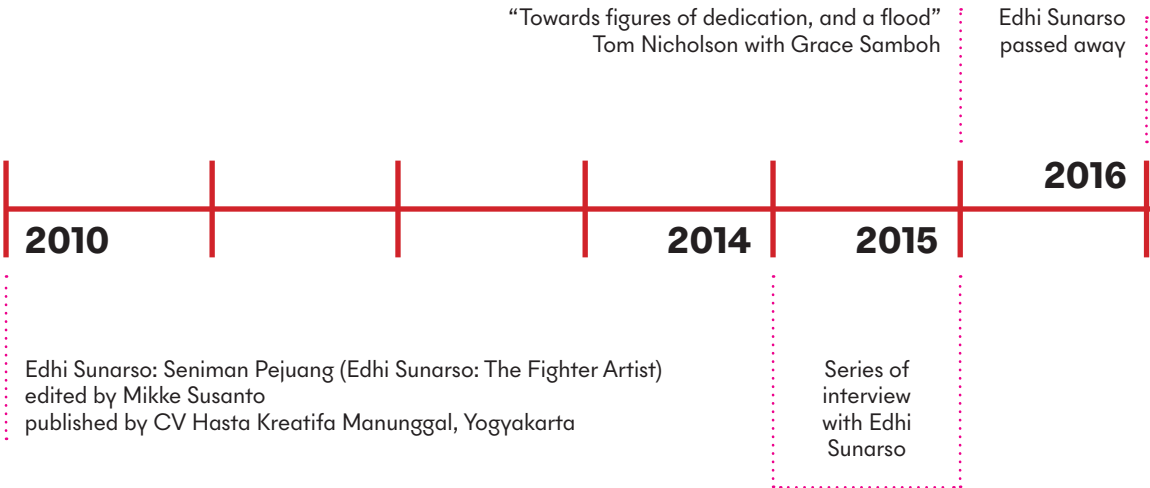


Grace Samboh.



Project Context

64



Visualization of the National History: From, by and for whom?
Contested Modernities exhibition
Berlin, Germany

Edhi Sunarso: Penggubah Monumen Bangsa
written by Grace Samboh & Ratna Mufida
published by Pusaka Seni Rupa, Jakarta

Fields: On Attachments and Unknowns
SA SA BASSAC gallery and resource centre
Phnom Penh, Cambodia

Arsip Kini Untuk Seni Esok 'Membangun Sumber Data'
Galeri Fakultas Seni Rupa Institut Kesenian Jakarta
Jakarta, Indonesia

"I was born in Indonesia"
Tom Nicholson

2017

2019

2020

2021

2022

65

Edhi Sunarso's 1000th days of death commemoration
Griya Seni Hj. Kustiyah & Edhi Sunarso (House of Kustiyah & Edhi
Sunarso's Art)
Yogyakarta, Indonesia

FOMO/JOMO: Hacking modernity's dualism (Meretas
modernitas yang serbadua)
Rubanah Underground Hub
Jakarta, Indonesia

Visualization of the national history: From, by and for whom?
Gudskul
Jakarta, Indonesia

Taman Mini Indonesia Indah: From, by and for whom?
Jakarta, Indonesia

(Re)Producing Fear and Joy: From, by and for whom
RUBANAH Underground Hub
Jakarta, Indonesia

Occupying Modernism: Disclosing our modern spaces
kopimanyar
Jakarta, Indonesia

A Country For Outliers, Session 1: Learning through Exhibitions
and Collections
ILHAM Gallery
Kuala Lumpur, Malaysia

Colophon

A Nation Across the Windows That Display the National

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RUBANAH Underground Hub, 5-26 October
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october 2019, Encounters with Southeast Asian
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Occupying Modernism: Disclosing our modern spaces
A Panel Talk
kopimanyar, 24 October 2019

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67

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